DOCUMENT RESUME

ED 188 993 SO 012 688

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TITLE Africa: A Unit for an Arts in General Education Curriculum. An Instructional Unit for Sixth Grade.
INSTITUTION Illinois Univ., Urbana. African Studies Program.
SPONS AGENCY National Endowment for the Humanities (NFAH), Washington, D.C.
PUB DATE Jul 79
NOTE 75p.: For related documents, see SO 012 684-703. Several pages of photographs and illustrations may not reproduce well.

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS *African Culture: *Area Studies: Art Education: Cross Cultural Studies: *Cultural Awareness: Educational Objectives: Elementary Education: Grade 6: Igbo: Instructional Materials: Interdisciplinary Approach: Learning Activities: Lesson Plans: Music Education: Shona: Social Studies: *Story Telling: Teacher Developed Materials: Teaching Guides: Teaching Methods: Units of Study
IDENTIFIERS *Africa

ABSTRACT

The document presents the sixth grade teaching unit of an interdisciplinary work project on Africa, one of a number of products developed by a summer workshop for teachers on African curriculum development. The overall objective is to clarify some similarities and differences between Western and African cultures, as well as to illustrate diversity within the African continent. This unit is centered around the traditional African story-telling techniques, particularly those incorporating music, of the Igbo people of Nigeria and the Shona people of Zimbabwe. Introductory material states instructional objectives, including the central idea, seven concepts, and 19 skills pertaining to music, visual arts, language arts, and social studies. It also discusses teaching strategies and learning activities. The following section of the document presents six daily lesson plans. Each plan includes objectives, instructions for teacher preparation and implementation, a list of needed materials, activity suggestions, and reproducible handouts. Activities include listening to stories, discussing, learning chants, matching African and American proverbs, drawing inferences and conclusions, comparing cultures, and dramatizing. Concluding sections offer lists of audiovisual materials and books: suggested art, language arts, and social studies activities with bibliographies and handouts: and an appendix comparing African oral narratives of various areas. (CK)

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"AFRICA: A UNIT FOR AN ARTS IN GENERAL EDUCATION CURRICULUM"

An Instructional Unit for Sixth Grade

by

Roberta Volkmann

Fairview and Blackhawk Elementary Schools
Springfield, Illinois

This teaching unit on Africa was developed as part of an interdisciplinary workshop project in African curriculum development held on the University of Illinois' Urbana-Champaign campus in the summer of 1979. The workshop project, which was funded by the National Endowment for the Humanities, was carried out from 1977-80 and was integrated into an on-going program of outreach services offered to teachers nationwide. For further information on teaching aids available through outreach services, contact:

Outreach Director
African Studies Program
1208 West California, #101
Urbana, Illinois 61801

SO 012 688

PREFACE STATEMENT

The administration of Springfield School District 186 has demonstrated support for studies of other cultures by providing rooms and personnel for a Multi-Cultural Center available to all teachers in the district. Federally funded, the center has been a resource for many district teachers who have been given released time the past two years to create units on phases of various cultures. The center houses several books, audio visual materials, and artifacts from and about Africa. This unit will be an addition to the Multi-Cultural Center which will be utilized by many teachers.

Furthermore, during the past year the administration has committed itself to developing an Arts in General Education curriculum. Arts in General Education has been described as a "whole" - some education (as opposed to a "part" - some education) in which the arts and other disciplines of the curriculum are interrelated. Since all art forms are an integral part of the education of African children, it is appropriate that a unit on Africa be created using the Arts in General Education concepts.

To the students of School District 186, Africa is no longer a continent on the globe discussed in history, geography, and music books or described by an occasional visiting missionary in church. The students have been confronted by Africa on a very personal level the past two years. Mr. Suso, a griot from Gambia, visited over one hundred classrooms in his six week visit in Springfield in May of 1979. Sangamon State University has from twenty to thirty African students living within the Springfield community each year. Finally, Alex Haley and national television revealed to all America that Afro-Americans are descendents of people who share many of the life experiences that we all encounter. Therefore, District 186 students are aware that Africans, like Americans, make music, attend church, play soccer, give birth, rear families, and face death.

While the students are cognizant of the similarities between Africans and Americans, they are also acutely aware of the differences. Furthermore, their knowledge of Africa is imbued with myths perpetuated by uninformed teachers, out-dated texts, and misguided media. Using an interdisciplinary approach, this instructional plan will clarify some similarities and differences between Western and African cultures as well as illustrate diversity within the African continent.

GRADE LEVEL AND COURSE

This instructional plan is a unit designed to study Africa in an Arts in General Education curriculum. However, a classroom teacher in a traditional elementary school could team with the art and music specialists to create an effective learning experience. Although the unit is planned for grade six, teachers of other age groups may adapt and modify the materials and methods to each grade level.

The unit is centered around traditional African story-telling techniques. The specific oral literature selected for the music phase of the unit is a collection of stories which have been published with actual musical notation. Since the editors of the editions used attempted to reproduce in Western context the African music, the students will be involved in an experience close to an authentic African situation. After the techniques of African story telling have been understood, stories from other collections could be told and the students could be encouraged to create their own music.

In music class the unit is added to a broader study of ways in which music helps tell a story in Western culture(opera, musicals, folkballads, program music, film music, etc.). Art concepts are developed by an adinkra cloth project in conjunction with the proverbs and/or the building of a drum to be played within a story. Practice in oral and written skills is provided in various ways within the unit. Finally, this study of one phase of African culture enrichs and humanizes the study of Africa in the social studies classroom.

Two African cultures will be investigated. Since the Igbo people of Nigeria are highlighted in the sixth grade social studies text, some of their oral literature, music and art will be studied. The music of the Shona people of Zimbabwe (Rhodesia) is featured in the music series used by District 186 students. Therefore, phases of the culture of the Shona people will be presented in this unit as a contrast to Igbo society.

The music teacher meets each class twice weekly for thirty minutes. Within this time framework, the projects outlined for music class should be completed in three to four weeks. Student work in the other disciplines may extend beyond that time period depending on the commitment of the other teachers.

INSTRUCTIONAL OBJECTIVES

I. Central Idea:

This unit will develop intercultural understanding by changing and and clarifying the students' attitudes toward the African culture through participation in African activities and simulations related to two separate cultures, the Igbo and Shona.

II. Concepts:

A. Cultural diversity

1. The students will learn that there are similarities between Western and African culture.
2. The students will be able to develop a respect and appreciation for differences between the two cultures.
3. The students will be cognizent of the similarities and differences within the African culture by studying various phases of the societies of the Igbo and Shona peoples.

B. Cultural awareness

1. The students will become aware of the values of Igbo and Shona societies through folktales and proverbs
2. The students will become aware of the customs of Igbo and Shona societies through folktales and proverbs

C. Aesthetic awareness

1. The students will learn features of African art forms (musical, literary, visual, and dramatic).
2. By experiencing Igbo and Shona musical, literary,dramatic, and visual art traditions, the students will be able to express their own sensibilities.

III. Skills

A. Music:

1. singing in tune with a group in an unfamiliar idiom
2. improvising on instruments
3. analyzing performances critically
4. creating a staged performance for an audience
5. performing before a group
6. recognizing and creating polyphonic and homophonic music

B. Visual Art:
   1. creating new designs
   2. developing patterns
   3. blending colors
   4. expressing ideas through symbols

C. Language Arts:
   1. finding main ideas
   2. drawing inferences
   3. telling/acting stories
   4. writing (creative and expository)
   5. debating issues

D. Social Studies:
   1. obtaining information about a culture through the arts
   2. making comparisons
   3. solving problems logically
   4. researching information

INSTRUCTIONAL PLAN

Strategies

The music teacher will recreate two story telling situations in the classroom. He/she will first tell a story from the Igbo culture and follow the story with a discussion of the questions from the study sheet. Next she will tell a story from the Shona culture and discuss that story with the study sheet.

During the next two to three music class periods, the class will be divided into two teams. Each team will be preparing a story to present to the other team (one Igbo, one Shona). After each team has presented its story, the opposite team will analyze the story by writing the answers to the study questions. The written answers to these questions will be the teacher's evaluation of the students' progress during these experiences.

Simultaneously the art, social studies and language arts teachers will be conducting lessons which correlate with the stories. This unit will include references as well as suggested activities for the teachers of these three disciplines.

Music follow-up activities will include a study of musical instruments from both cultures and a close examination of the unit "Responding to African Music; Music of the Shona" found in Grade 5 Silver Burdett music textbook. Another possible follow-up activity might be the staging of a story-telling situation for an audience beyond the classroom (parents, all-school, other classes, etc.).

DAILY LESSON PLAN I

A. Instructional Objectives

Concepts:

1. African proverbs teach many of the same lessons American proverbs teach.
2. The language of a proverb reflects the society in which it was created.
3. The African story telling process is educational and entertaining.
4. African folk-tales and American folk-tales have similarities.
5. Stories reveal aspects of the culture in which they are told.
6. African storytelling interweaves music, acting and literature.

Basic Skills:

1. solving problems logically
2. following directions
3. finding main ideas
4. drawing inferences
5. singing in tune with a group in an unfamiliar idiom
6. improvising an instrumental accompaniment
7. recognizing homophonic and polyphonic music

B. Implementation

How:

1. Prepare the class
   a. Distribute African proverbs to various individuals in the class.
   b. Teach the class the chant of tortoise and dog; choose instrumentalists to accompany each song.
2. Recreate story telling situation using "Why there is Death in the World" (Igbo)
   a. Turn out lights and turn on electric fire or candles if possible.
   b. Recite an American proverb and student who has African equivalent read it aloud.
   c. Tell story with class chanting parts of tortoise and dog
   d. End with traditional phrase and turn on lights.
3. Discuss story using questions on study sheet. Note that in Igbo culture, like many other African cultures, proverbs are used to teach lessons, solve problems and explain happenings.

Materials:

1. African/American proverbs
2. rattles and bells
3. study sheet
4. candles or electic fire
5. copy of "Why There is Death in the World"

C. Activities for students:

1. learn chant of tortoise and dog and sing on cue; two students improvise on instruments
2. listen to story
3. match African proverb with American equivalent
4. orally draw conclusions and inferences from story.

AMERICAN/AFRICAN PROVERBS

Am. Don't close the barn door after the horse is stolen.
Af. One does not throw a stick after the snake is gone.

Am. It takes one to know one.
Af. Evil knows where evil sleeps.

Am. Time heals all wounds.
Af. Time destroys all things.

Am. One man's meat is another man's poison.
Af. Some birds avoid the water; ducks seek it.

Am. You can have too much of a good thing.
Af. All sunshine makes desert.

Am. You can't make a silk purse out of a sow's ear.
Af. Wood may remain ten years in the water, but it will never become a crocodile.

Am. Don't bite the hand that feeds you.
Af. When one is at sea, he doesn't quarrel with the boatman.

Am. A bird in the hand is worth two in the bush.
Af. He who hunts two rats catches none.

Am. Be prepared.
Af. The stick that is at your friend's house will not drive away the leopard.

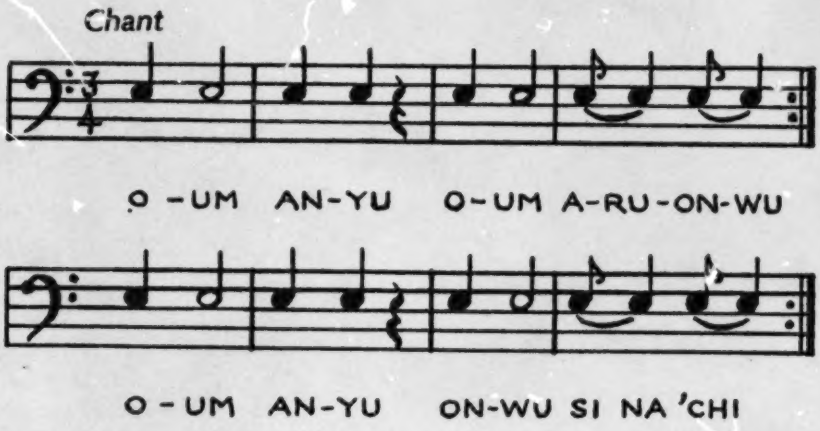
Am. Whatever will be will be.
Af. Like the dove's eggs, what is destined to succeed will not fail.

Am. Everybody likes a winner.
Af. A wealthy man will always have followers.

Am. You've got to take the bad with the good.
Af. If you play with a cat, you must not mind her scratch.

Why there is Death in the World

THE SONGS IN THE TALE



From: Singing Tales of Africa, Adjai Robinson

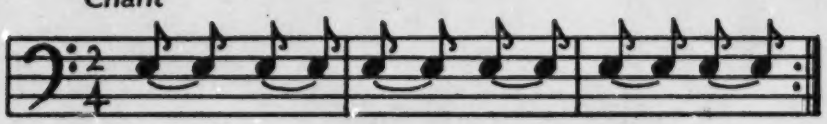
"O-um anyu . . . O-um aruonwu."

"O-um death . . . O-um sickness."

"O-um anyu! onwu si na 'chi
O-um aruonwu! onwu si na 'chi!"

"O-um death! from God to man
O-um sickness! from God to man!"

Chant



VU-GU VU-GU VU-GU VU-GU VU-GU VU-GU

LONG, LONG AGO, WHEN GOD made the world, he promised that there would be no death at all. People would grow old, but they would be very wise and strong in their old age.

When God wanted to send this message to the world he chose the dog and the tortoise to be his messengers.

"Go," God said, "and tell all the people that I have created that there will be no sickness and no death on the earth!"

God repeated this message twice. Dog wagged his tail and Tortoise nodded his head.

The tortoise knew that he was very slow, so while Dog was still dancing about and wagging his tail Tortoise started walking to earth.

He repeated God's message at every step he took. As he

raised his left front foot, he said "O-um" and as he put it down he said "Death." Then he dragged his body forward and raised his right front foot saying "O-um" and put it down saying "Sickness." So Tortoise moved slowly and slowly and slowly on, singing:

"O-um death . . . O-um sickness
O-um death . . . O-um sickness
O-um death . . . O-um sickness."

By the time Dog stopped dancing, Tortoise was far ahead, dragging himself slowly and slowly and slowly down to earth. Dog ran after him —

Vugu, vugu
Vugu, vugu
Vugu, vugu

cutting through the wind like a racehorse. When he slowed down, he saw Tortoise far behind, still singing "O-um death . . . O-um sickness."

Tortoise was so far behind that Dog decided to nose about for a bone in a heap of rubbish beside the path. He nosed and he nosed and he nosed and he finally found a bone. He sat down crunching his bone. You could have heard him crunching —

Kraun, kraun, kraun, kraun!

All the time Tortoise was plodding on with his message, "O-um . . . O-um . . . O-um." Dog was still eating when he

saw Tortoise ahead of him again. With the bone in his mouth he started to run —

Vugu, vugu
Vugu, vugu

and before you could wink your eye and say "Mako!" Dog had gone past Tortoise again. Twice he dropped his bone and twice he stopped to grab it from the ground. The third time Tortoise was so far behind that Dog went into the bush, lay down in the cool shade of a tree, and started crunching the bone again. He was munching so loudly that the people on earth could hear him —

Kraun, kraun, kraun, kraun!

Tortoise was still walking. He never stopped. He never gave up. He never forgot his "O-um death... O-um sickness."

You could see his front feet going up and down, first his left foot, then his right. Every time he would raise his head and bow, raise and bow, and every time he would say:

WHY THERE IS DEATH IN THE WORLD

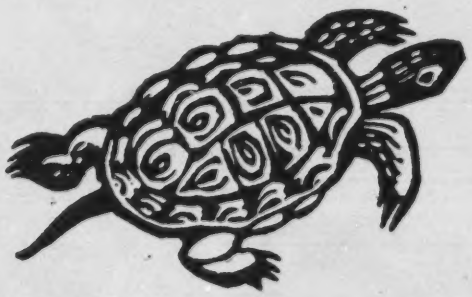
"O-um death! from God to man
O-um sickness! from God to man
O-um death! from God to man
O-um sickness! from God to man!"

Dog came out of the bush feeling very satisfied and strong and off he ran after the tortoise —

Vugu, vugu, vugu, vugu
Vugu, vugu, vugu, vugu
Vugu, vugu, vugu, vugu
Vugu, vugu, vugu, vugu!

Before you could wink your eye and say "Mako!" he had run past the struggling tortoise. But by now the sun was very hot. Dog was so thirsty he felt as if there were an oven in his throat. Tortoise was far behind again so with a scornful laugh Dog went into the bush to look for a stream and drink some water.

Tortoise still plodded on. At every breath he would repeat his message and make his bow. But his voice was growing weaker and weaker. By the time Dog came out of



the bush, refreshed and strong, he saw Tortoise far ahead with a crowd of people.

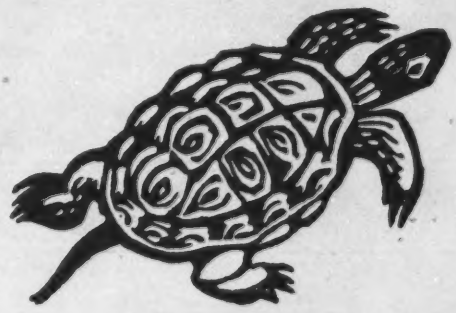
Tortoise felt so faint and tired he could only pant his message, the few words he still remembered of God's message to the people. All he could say was:

"Death . . . sickness,
God . . . to man."

He went on announcing that God had said there would be death and sickness, death and sickness.

Dog came racing up too late. Tortoise had already delivered his message twice, and no one, not even God, could change it. Poor Dog began to cry. When the people asked him why he was crying, he said that Tortoise's message was wrong. God had said there would be *no* death and *no* sickness in the world.

The people were angry. They knew that Dog had come too late and the message could not be changed. So they told Dog that as long as death and sickness were in the world he would always be found nosing along the roadside looking for food and crunching on old dry bones.



STUDY SHEET

THE STORY

1. Does the story teach a lesson? If so, what is the lesson?
2. Does the story explain something that people cannot understand? If so, what does it explain?
3. Is there a hero or a trickster in the story?
4. Does this story remind you of any story which you heard when you were young?

THE STORYTELLER

1. In what ways did the storyteller seem like an actor instead of a storyteller?

THE PEOPLE WHO TELL THIS STORY

1. What does this story tell you about how the people live in this country? Here are some questions which may help you answer this:
   a. Do they herd cattle, farm crops, or both?
   b. What kinds of animals seem to live in this country?
   c. Where do the people in the story live? (example: a small town, a large city, a forest, a grassy land)
   d. Was there a family in the story? If so, who was in the family?
   e. Did the characters in the story follow any customs that were new to you?

THE MUSIC

Music can be used in one of three ways to help an African storyteller:

a. songs that are a part of the story. These songs help the storyteller highlight an important point in the tale and are sung by the storyteller, the audience, or both.
b. a chant sung by the audience added to the storyteller's words.
c. songs which interrupt the story. Theses songs may be performed by the storyteller or members of the audience and are sung, played instrumentally, or both.

1. Which way was music used in this story?
2. Can you think of any place that we use music in a similar way?
3. Was the music homophonic or polyphonic?

DAILY LESSON PLAN II

A. Instructional Objectives

Concepts:

1. Because the Igbo and Shona live in different environments, their living patterns are different.
2. The Igbo and Shona differ in singing styles and instrumental choices.

Basic Skills:

See Lesson Plan I Basic Skills

B. Implementation

How:

1. Prepare the class
   a. Distribute answers to riddles to various individuals in the class.
   b. Teach the Baboon's song to the class.
   c. Give instruments to some students to improvise an accompaniment. Since the Shona are noted for their accomplished mbira playing, include a mbira accompaniment.
2. Recreate story telling situation using "Mapdangare" (Shona)
   a. Turn out lights and turn on fire or candles if possible.
   b. Ask riddles and get answers from members of the group who have answers.
   c. Tell story with class singing and playing baboon's part and storyteller singing girl's part.
   d. End with traditional phrase and turn on lights.
3. Discuss story using questions on Study Sheet. Make special comment on these points:
   a. This story included herding cattle (connect with georgraphical location of Shonas; contrast with Igbo).
   b. Call/answer technique in this music; Shona music often polyphonic.
   c. Orphan children are often endowed with magical powers in African stories; supposedly the magic makes up for the loss of parents.

C. Materials:

1. answers to riddles
2. instruments (mbira, rattles and bells)
3. study sheet
4. candles or electric fire
5. map of Africa

D. Activities for students

1. Learn Baboon's song and sing on cue (some students improvise on instruments).
2. Give answers to riddles that are asked.
3. Listen to story.
4. Draw conclusions and inferences from story.

My father feeds us at the beginning of the month with a quarter loaf of bread, and at the middle of the month with a full loaf.

Answer: the moon.

A mother hen with many chicks.

Answer: The Milky Way.

The cows are lying down, but the big bull is standing up.

Answer: the stars and the moon.

We tie the horse in the forest but its mane reaches the road.

Answer: Fire and smoke

A slender staff touches earth and heaven at the same time.

Answer: rainfall

My father has a garden enclosed by a white fence and with a real cow grazing in the center.

Answer: mouth, teeth and tongue

A fat wife, always busy but enclosed by a hedge of thorns.

Answer: tongue, surrounded by teeth.

I have two brothers and sisters and cannot see any of them.

Answer: Ears and eyes.

The great twins turned around, but they did not meet.

Answer: The ears.

They tell him to bathe and he bathes; they tell him to stop and he weeps.

Answer: Sponge

They tell him to sit by the fire, he sits by the fire; they tell him to sit in the sun, he sits in the sun; they tell him to bathe, he says,"Death comes."

Answer: Salt

The iron is white hot, but not yet sharp.

Answer: a boy who is grown, but not yet a man.

Mapandangare, the Great Baboon

Once upon a time, there was a girl who had no father and no mother. But they left her all their cattle, their sheep and their goats. But the girl had no one to help her look after them. So she said,
'Well – what can I do? I must let the sheep and the goats wander away by themselves, and just keep the cattle only.'
And that is what she did. But even then the cattle were far too many for her. Every day, men would come and steal one or two and she didn't know how to stop them.
Then, one morning, when she was walking down the Valley of Choncho, near the Gomo Refu-refu, the High Hill, who should cross her path right in front of her, but a Great Baboon.
'Oh! Baboon,' she said to herself, 'If only you were a man, you would herd my cattle for me.'
Now the Baboon heard what she said, and he called out,
'Yes, I'll herd your cattle for you if you'll give me some of those oranges you have there.'
'Ooh! Thank you, thank you!' said the girl. 'Of course I'll give you some oranges. But won't the men be angry if they find you, a Baboon, herding my cattle for me? Aren't you afraid?'
'Afraid? Never! Or my name's not Mapandangare the Brave!'

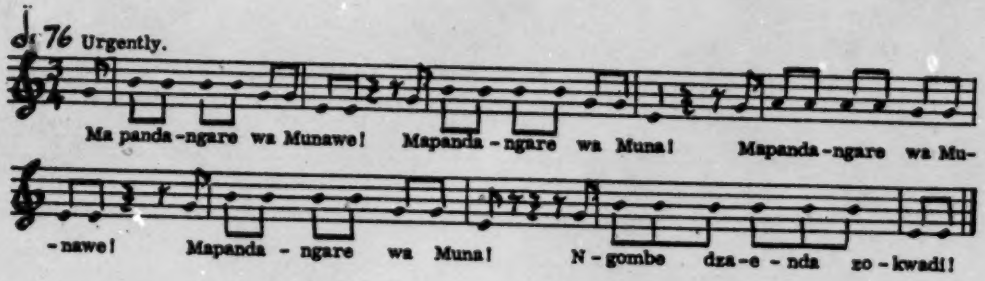
From: The Lion on the Path, Hugh Tracey

'I tell you what we'll do. You climb on my back and I'll carry you up to the top of the Gomo Refu-refu, the High Hill – it's too steep for men, only Baboons can climb up there – and then you can look out for the thieves who come to steal your cattle. When you see them, you call out to me, "Mapandangare, wa munawe, Mapandangare the Brave;" and then I'll go after the men and shoot them down with my bow and arrows.'

And so that's just what he did. He put the girl onto his back, and he took her all the way up to the very top of the Gomo Refu-refu. He brought her plenty of food and plenty of water – so she was quite alright – and then he went down again to herd the cattle.

Well, it wasn't long before she saw some of the men coming to steal her cattle. So she quickly called out from the top of the High Hill,

'Mapandangare wa munawe,
Mapandangare wa muna,
Mapandangare wa munawe,
Mapandangare wa muna,
Ngombe dza enda zokwadi.'

'Mapandangare the Brave!
Mapandangare the Brave!
Mapandangare the Brave!
Mapandangare the Brave!
The cattle are going for certain!'

76 Urgently.
Ma panda-ngare wa Munawe! Mapanda-ngare wa Muna! Mapanda-ngare wa Mu-
-nawe! Mapanda-ngare wa Muna! N-gombe dza-e-nda zo-kwadi!

Mapandangare heard her and he called up to her from below,

'Dzaenda no wa kwa-ani?'

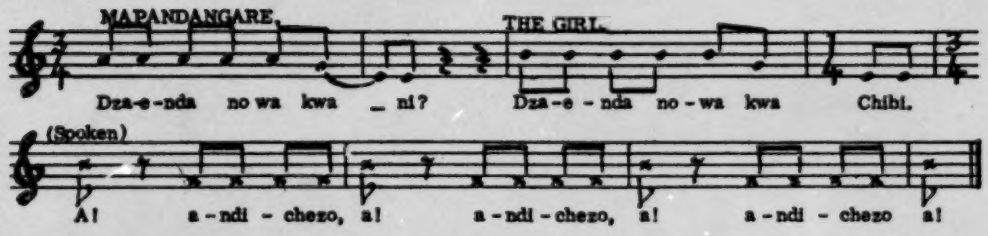
'Dzaenda no wa kwa Chibi.'

'A! – andichezo – A!
andichezo – A!
andichezo – A!'

'Who are they going with?'

'They go with the people of Chibi.'

'Ah!– Thus and thus - Ah!
thus and thus – Ah!
thus and thus – Ah!'



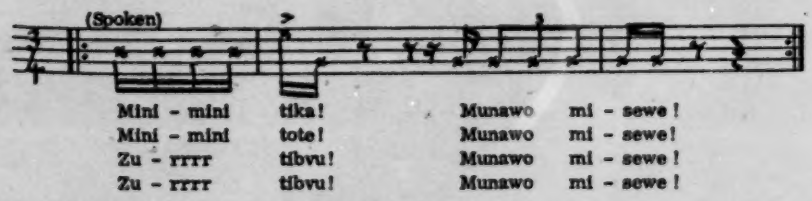
Off he went galloping, galloping towards the men who were trying to drive away the cattle. As he went, he put his arrows into his little sheath which he always carried on his back.

'A! – andichezo – A!
andichezo – A!
andichezo – A!'

'Ah! – Thus and thus – Ah!
thus and thus – Ah!
thus and thus – Ah!'

And then, when he saw the men, he took his arrows, put them in the bow and shot them.

'Mini-mini tika!	Munawo misewe!	'Fly straight my arrow!
Mini-mini tote!	Munawo misewe!	fly straight my arrow!
Zururu tibvu!	Munawo misewe!	fly straight my arrow!
Zururu tibvu!	Munawo misewe!'	fly straight my arrow!'

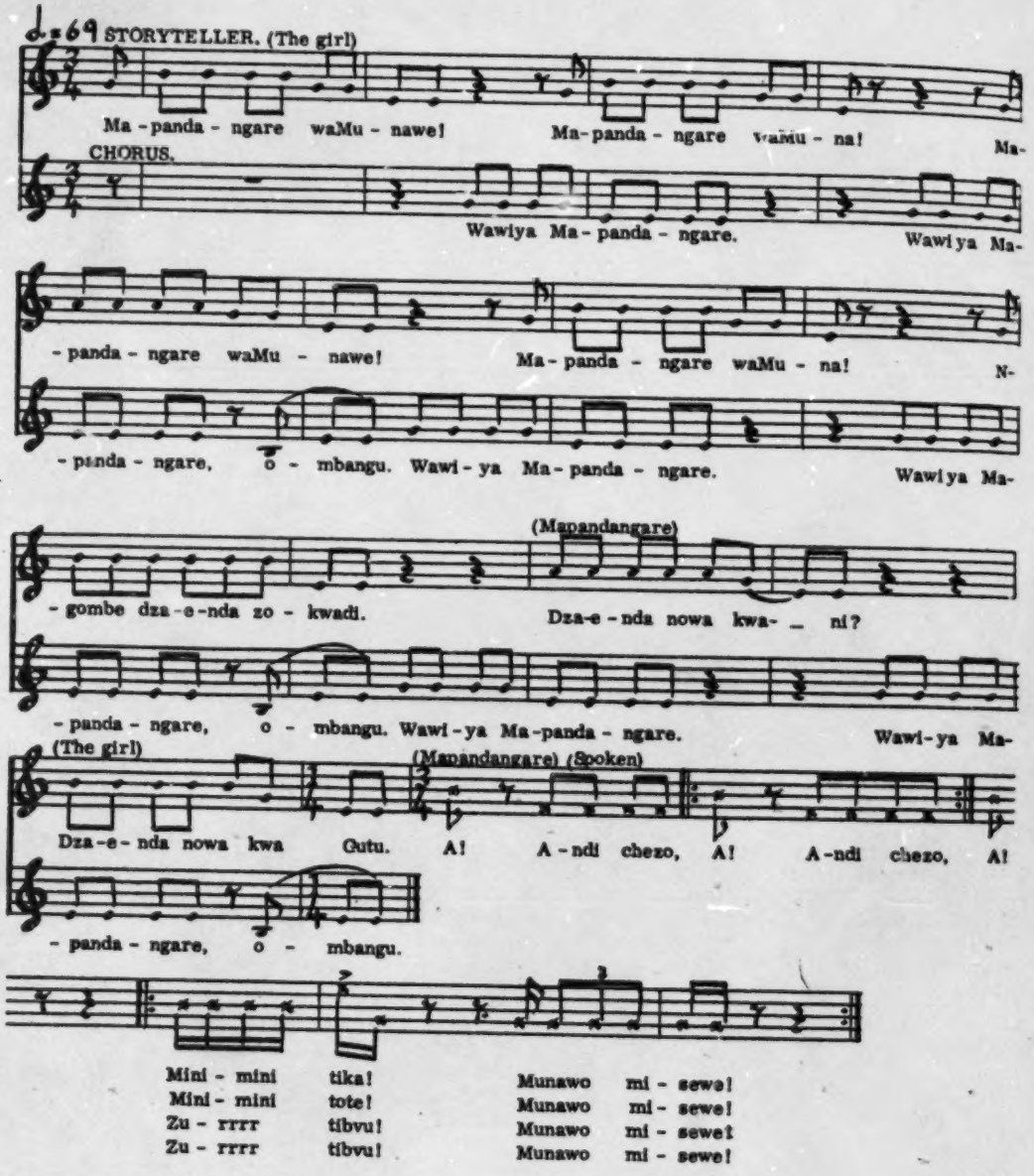

(Spoken)
Mini - mini tika! Munawo mi - sewe !
Mini - mini tote! Munawo mi - sewe!
Zu - rrrr tibvu! Munawo mi - sewe !
Zu - rrrr tibvu! Munawo mi - sewe !

And so he killed off all the men, except the last one. Then he went up to him, took his little knife out of his belt, and cut off his two ears, 'Gwa! Gwa!' And he said,

'You! You go back . . . to your people . . . and you tell them . . . what Mapandangare . . . the Great Baboon . . . is doing here . . . in the valley of Choncho . . . by the Gomo Refu-refu. And don't – You – come – again!'

Then Mapandangare went back to his herding in the Valley of Choncho in the shade of the trees.
But it wasn't very long before the girl looked out from the top of the High Hill and she saw still more men coming to steal her cattle.
So again she called out,

'Mapandangare wa Muna-we, Mapandangare wa muna Mapandangare wa muna-we, Mapandangare wa muna.' Ngombe dzaenda zokwadi.'	'Mapandangare the Brave! Mapandangare the Brave! Mapandangare the Brave! Mapandangare the Brave!' 'The cattle are going for certain!'
'Zaenda nowa kwa ani?'	'Who are they going with?'
'Zaenda nowa kwa Gutu.'	'This time with the people of Gutu.'
'A! – andichezo – A! andichezo – A! andichezo – A!'	'A! – Thus and thus – Ah! thus and thus – Ah! thus and thus – Ah!'
'Mini-mini tika! Munawo misewe! Mini-mini tote! Munawo misewe! Zururu tibvu! Munawo misewe! Zururu tibvu! Munawo misewe!'	'Fly straight my arrow! fly straight my arrow! fly straight my arrow! fly straight my arrow!'


♩=69 STORYTELLER. (The girl)
Ma - panda - ngare waMu - nawe! Ma - panda - ngare waMu - na! Ma-
CHORUS.
Wawiya Ma - panda - ngare. Wawiya Ma-
- panda - ngare waMu - nawe! Ma - panda - ngare waMu - na! N-
- panda - ngare, o - mbangu. Wawi - ya Ma - panda - ngare. Wawiya Ma-
(Mapandangare)
- gombe dza - e - nda zo - kwadi. Dza - e - nda nowa kwa - _ ni?
- panda - ngare, o - mbangu. Wawi - ya Ma - panda - ngare. Wawi - ya Ma-
(The girl)
(Mapandangare) (Spoken)
Dza - e - nda nowa kwa Gutu. A! A - ndi chezo, A! A - ndi chezo, A!
- panda - ngare, o - mbangu.
Mini - mini tika! Munawo mi - sewe!
Mini - mini tote! Munawo mi - sewe!
Zu - rrrr tibvu! Munawo mi - sewe!
Zu - rrrr tibvu! Munawo mi - sewe!

So he shot them all with his arrows, except the last one. Then he went up to him, took his little knife out of his belt and cut off his two ears, 'Gwa! Gwa!'
And he said,
'You! You go back . . . to your people . . . and you tell them . . . what Mapandangare . . . the Great Baboon . . . is doing here . . . in the valley of Choncho . . . by the Gomo Refu-refu. And don't – You – come – again!'
Well, it didn't take long before all the cattle thieves in that country were driven away by Mapandangare, the Brave.
Then he climbed up the High Hill again, took the girl on his back and brought her down safely to her home.
And that is how Mapandangare, the Great Baboon, looked after her cattle for her in the Valley of Choncho, by the Gomo Refu-refu, the High Hill.
And they both lived happily ever after.

And that was the end of that story.

DAILY LESSON PLAN III AND IV

A. Instructional Objectives

Concept:

The creation of a multi-media art form can be aesthetically satisfying.

Basic Skills:

1. improvising with instruments
2. telling/acting stories
3. singing in tune with a group in an unfamiliar idiom
4. creating a staged performance for an audience
5. analyzing performances critically
6. creating polyphonic and homophonic music

B. Implementation

How:

1. Divide the class into two groups. Group 1 will prepare "The Stepchild and the Fruit Trees" (Igbo) for performance and Group 2 will prepare "The Magic Herdboy" for performance.
2. Guide the two groups in staging African story telling situations. Include the following questions and suggestions during the preparation:
   a. Who will make a good storyteller? Remember he/she must be a good actor.
   b. What instruments will you use to accompany the song or songs?
   c. Who will sing the song or songs?
   d. Does someone want to play an instrumental solo? The teacher will explain how a story can be interrupted and a member of the audience can play an instrument.
   e. Think of other ways in which the audience can participate. Is there a part in the story where they can clap? boo? gasp? cheer? laugh?
   f. When the story is staged, be sure the storyteller is surrounded by the audience ("theatre in the round"). Perhaps the group would like to have a slide projected behind the storyteller which shows a typical African place where a story might be told.

Materials:

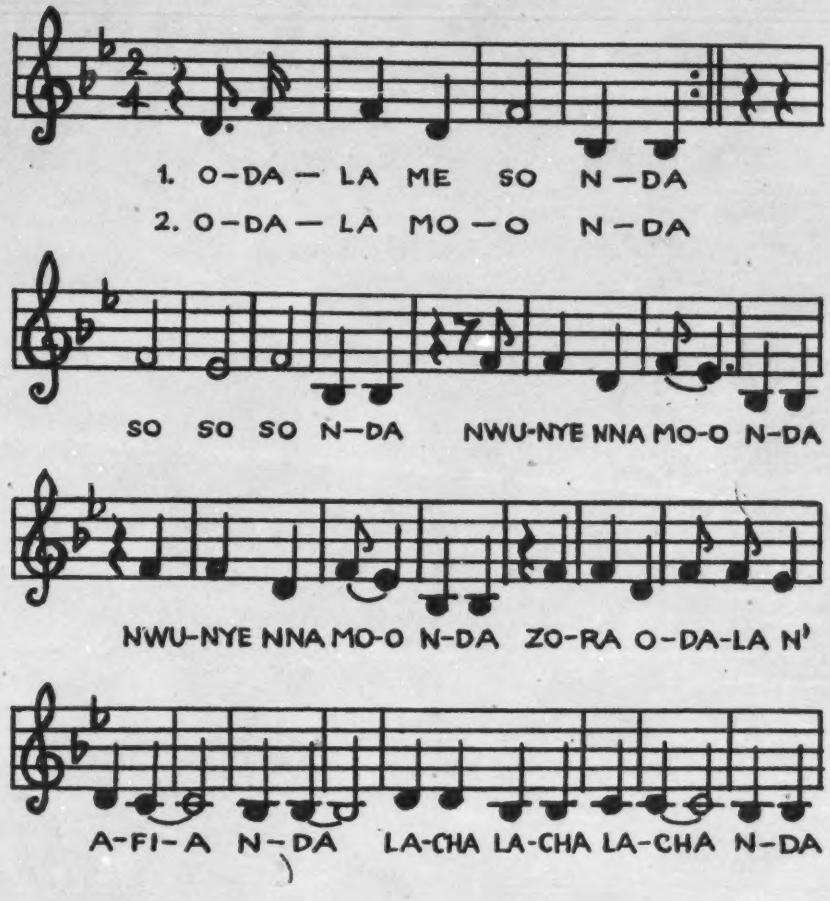
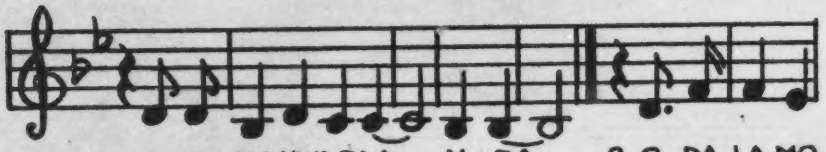
1. musical instruments
2. African proverbs and riddles
3. any other materials the students feel they need

C. Activities for students

1. Select the people who have special parts; everyone else is the audience/chorus.
2. Learn songs with instrumental accompaniment.
3. Decide on other ways in which the "audience" can participate.
4. Decide on the "warm-up." If you use riddles, make some up. If you use proverbs, ask the teacher for some African proverbs.
5. Decideexactly how the story will be staged.
6. Practice and help each person do his/her part better.

D. Evaluation

The Stepchild and the Fruit Trees

THE SONG IN THE TALE

From: Singing Tales of Africa, Adjai Robinson

"Odala me so	"My *odala!* grow } *repeat*
Nda	Please
So, so, so	Grow, grow, grow
Nda	Please
Nwunye nna mo-o	My father's wife } *repeat*
Nda	Please
Zora odala na afia	Bought *odala* from the market
Nda	Please
Lacha, lacha, lacha	Ate, ate, ate
Nda	Please
Lacha bo nwa di a	Ate and did not give her stepdaughter
Nda."	Please."

"Odala mo	"My *odala!* die } *repeat*
Nda	Please
Mo, mo, mo	Die, die, die
Nda	Please
Nwunye nna mo-o	My father's wife } *repeat*
Nda	Please
Zora odala na afia	Bought *odala* from the market
Nda	Please
Lacha, lacha, lacha	Ate, ate, ate
Nda	Please
Lacha bo nwa di a	Ate and did not give her stepdaughter
Nda	Please
Odala mo."	My *odala!* die."

ONCE UPON A TIME there lived a family in a village where there were a lot of fruit trees. So many different kinds of fruit trees grew there that in every season, rainy or dry, there was always plenty of fruit in the market to sell. People came to the market from other villages and from the nearby town to buy the good fruit.

The father of the family in this fruit-tree village had four children, all of them girls. But one of the girls, Ijomah, was a stepchild. Her mother had died when Ijomah was twelve years old and her father had married again.

It was then that Ijomah's troubles began. Her stepmother, Nnekeh, never liked her. She only loved her own children and completely neglected Ijomah. Worse than that, she made the girl do all the hard work and did not even give her enough food.

From: Singing Tales of Africa, Adjai Robinson

Ijomah's father, Mazo, was too busy with his trade to know what was going on. Even on weekends he was out on business. The few times he was at home Ijomah complained to him in secret, but Mazo never wanted to offend his second wife. Instead of talking the matter over with Nnekeh, he always asked Ijomah to be patient, and once in a while he gave her some money to buy food.

Ijomah's mother had loved to plant flowers. After she died, Ijomah continued to tend the garden. Nnekeh often sent her own children to pick all the brightest and most beautiful flowers, but always once a month Ijomah took roses to her mother's grave. She would have taken the roses more often, but Nnekeh never gave her the chance. At times Ijomah cried over the loss of her mother and over her own sad state. But things never changed.

One day Nnekeh went to the market and bought some red juicy fruit called *odala*. Children love to eat the pink pulpy flesh of the *odala,* and they play games of marbles with the hard black seeds. Of course Nnekeh only gave the fruit to her own children, and Ijomah had none. Ijomah had to be content with the two scanty meals she was given that day. But after her half sisters had eaten their *odala,* Ijomah saw that they had thrown away the seeds. She collected the seeds and planted them in her garden.

When she woke up one day, she found little plants sprouting from the seeds. She was very happy and took great care to make the plants grow up strong and healthy. Early every morning, long before the others stirred from

their beds, Ijomah would go to her garden to water the plants. As she watered them she sang this song:

"My *odala!* grow
Please
My *odala!* grow
Please
Grow, grow, grow
Please
My father's wife
Please
Bought *odala* from the market
Please
Ate, ate, ate
Please
Ate and did not give her stepdaughter
Please."

Each morning Ijomah sang her song and watered the *odala* plants she loved so much.

Soon the plants grew into trees, and one day Ijomah saw the first fruit beginning to grow. She was so happy she wanted to dance. She never stopped singing her song.

But when the fruit began to ripen, Nnekeh said the trees belonged to her children, not just to Ijomah. Ijomah was very unhappy. She told Nnekeh that the trees and fruit were hers, but Nnekeh said: "I bought the *odala* in the market, and without them you would have had no trees!"

As soon as the fruit were fully ripe, people came to

Ijomah's garden to buy them. Very many people came because the *odala* were so big and sweet. Ijomah wanted to sell the fruit and have money to buy some of the beautiful things that her stepmother would never allow her to have.

Nnekeh was furiously angry. She raged at Ijomah and refused to let her sell the *odala*. She herself would be the one to sell them. Ijomah was so unhappy she could not sleep that night. Very, very early the following morning, just as the first rays of sunlight appeared, she crept to the garden, stood sadly by the *odala* trees, and started singing:

"My *odala!* die
Please
My *odala!* die
Please
Die, die, die
Please
My father's wife
Please
Bought *odala* from the market
Please
Ate, ate, ate
Please
Ate and did not give her stepdaughter
Please
My *odala!* die."

As she finished the song, the *odala* trees began to shrivel and shrivel until they were all withered up.

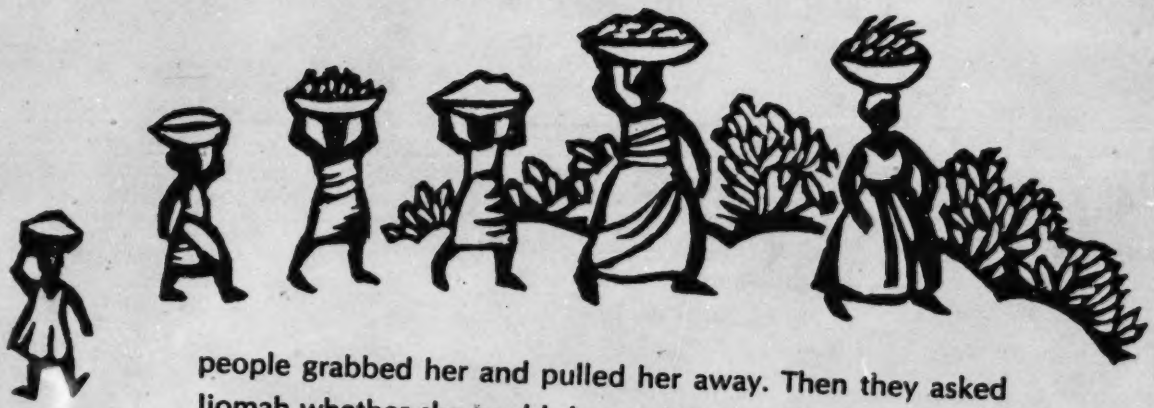
THE STEPCHILD AND THE FRUIT TREES

When daylight came, the people whom Nnekeh had told about the big juicy fruit went to the garden to buy some. But all that the people found were shriveled trees and withered fruit. Everyone was surprised and annoyed.

Nnekeh was so ashamed she wished the ground would open and swallow her up. She started shouting like an angry general in the army. She knew very well, she said, that her crafty stepdaughter had played a trick on her. Ijomah only laughed and told the villagers that the fruit trees were hers.

"But if Nnekeh wants to," Ijomah said, "she can bring the trees to life again. If the trees are hers, they will obey her! If they belong to me, they will obey me!"

Nnekeh looked at the shriveled trees, but there was nothing she could do. She tried to pounce on Ijomah, but the



people grabbed her and pulled her away. Then they asked Ijomah whether she could do anything to the trees.

Ijomah smiled and started singing:

"My *odala!* grow
Please
My *odala!* grow
Please. . . ."

While she sang, the trees began to grow! New green leaves sprouted from the withered branches, and soon the trees were loaded with fruit, larger and riper than ever. When the villagers saw that, they knew the stepmother was wrong. The fruit belonged to Ijomah, and Nnekeh had been trying to take them away from her.

So the villagers bought fruit from Ijomah. They bought and bought. They carried away basketloads of fruit and still there was more to buy. No one had ever seen so many *odala* or tasted fruit so fine and sweet. Soon Ijomah was the richest person in the village. She had money to buy all the things she wanted, and her stepmother never troubled her again.

The Magic Herdboy

Once upon a time, there was a boy whose name was Chinamakwati, which means 'dressed in bark-cloth'. He used to live out in the bush, putting up rough shelters for himself, but that was only because he had no father and no mother, and he had no clothes to wear except bark-cloth.

Now one day, he came to a Chief's village to look for work as a herd-boy, herding cattle. It was a time of drought when there had been no rain in that country for many months.

The Chief agreed and told him he could sleep in the hut of a certain old woman who would look after him. The old woman's name was Wazaradota, Old-full-of-ashes. They had called her that because her hut was always untidy, unswept, and full of ashes from the cooking fire in the middle of the hut floor. She always lived like that. Even if she did sweep up the ashes she only swept them out of the way, up against the wall of the hut, and never threw them away onto the rubbish heap. Her husband, the Chief, did not like to go inside her hut at all as it was so untidy. So he thought it would be good enough for the ragged herdboy.

'I will keep my servant there,' he said, 'who is going to look after my cattle.'

From: The Lion on the Path, Hugh Tracey

Now the old woman looked after the herdboy very kindly and he was happy in her hut. Soon the Chief gave him all the cattle of the village to herd and he would take them out into the bush the whole day long.
When he was far out in the bush he would sing a magic song, a song calling for rain, singing like this:

'Ndeya, ndeya, ndeya we.
Ndeya, ndeya ndeya.'

'The people of this village are thoughtless.
They say "go and herd our cattle."
But where can I find grass for them
In this dry country?'

'Ndeya, ndeya, ndeya.'

Now as he sang his song, the rain came down in a great storm. The cattle were glad with the feel of the rain and to have something to drink. The grass began to grow and they ate their fill.
Then, after several days, when it was time to drive them home again they arrived full of grass and gave plenty of milk – more than enough. But when the cattle were herded by another boy they found only hunger and nothing to graze.
When Chinamakwati's turn came again he would herd his cattle in his own way far out in the bush and would sing his magic song.

'Ndeya, ndeya, ndeya we
Ndeya, ndeya ndeya.'

The rain came again, so much so that he ploughed a patch of ground to make himself a garden. He planted vegetables and when they were ready he took them to the old woman where he stayed and they both had plenty of food at a time when no one else in the village had green mealies or any other kind of fresh food.
Now the Chief of that place called an old man and said,
'Just look at that young boy who herds the cattle. He must be making a magic. If you follow him you will see what he is up to, where he goes, and what unusual things he has there. Perhaps he sings a song so that the rain may come, there just where the cattle are grazing.'

The old man said,
'What? Do you really believe that?'
And he said,
'Yes, certainly. That young man is not so simple as he looks. He is very clever. You follow him the next time he goes out with the cattle and see for yourself what happens.'
Now when Chinamakwati's turn to herd the cattle came again, the old man followed him, away to one side out of sight, so that the young herdboy would think he was by himself, alone.
The old man watched carefully and saw Chinamakwati take the cattle to his special place. He saw him climb up onto a flat rock from which he could keep guard over the cattle as they were grazing and where he could take shelter when the rain came. Then he heard him sing his magic song,

'Ndeya, ndeya, ndeya we.
Ndeya, ndeya ndeya.'

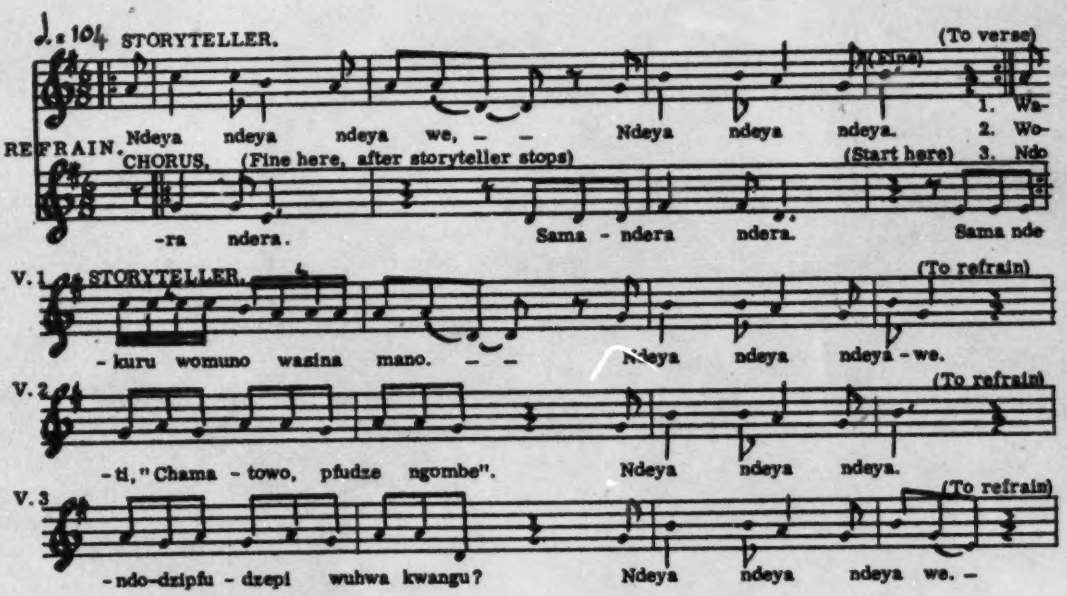
And soon the rain began to fall all around the cattle.
So it was true; this was a magic boy who could make rain. The old man was amazed. He came out from his hiding place and called out to him.
'Come, Father,' the boy replied.
The old man came up to him at the flat rock and said,
'Is it this – this that you are doing here – making magic rain?'
'Yes, Father,' he said, 'I do it to make myself happy. What else could I do, I, a child of sorrow? I must do what I can to help your cattle so that they do not die of hunger in this land of yours without grass. My magic song will help to save your cattle from hunger.'
'That is wonderful!' said the old man. 'We will give you the Chief's daughter to marry, and then perhaps the rain will fall over all the country and even in my own garden.'
So they agreed, and the young man drove the cattle back to the village and went straight to his hut, while the old man went to tell the Chief all he had seen.
Then they prepared a great feast and called all the people of that country together saying, 'Come and see this wonderful herdboy. We had no idea he could do such wonderful things.'

Now on the day they held the feast, he sang his magic song again,

'Ndeya ndeya, ndeya we.
Ndeya, ndeya ndeya.'

Then the rain came down in torrents. It swept away the rubbish and all the dust, the grass grew and the cattle flourished. Everybody was happy with this boy and they made him a Councillor in their village.
And the Chief gave him his daughter in marriage saying,
'Stay here, with us, for ever.'

And that was the end of that story.


♩= 104
STORYTELLER.
(To verse)
(Fine)
1. Wa-
2. Wo-
3. Ndo
REFRAIN. Ndeya ndeya ndeya we, – – Ndeya ndeya ndeya.
CHORUS. (Fine here, after storyteller stops)
(Start here)
-ra ndera. Sama - ndera ndera. Sama nde
V. 1 STORYTELLER.
(To refrain)
- kuru womuno wasina mano. – – Ndeya ndeya ndeya - we.
V. 2
(To refrain)
- ti, "Chama - towo, pfudze ngombe". Ndeya ndeya ndeya.
V. 3
(To refrain)
- ndo-dzipfu - dzepi wuhwa kwangu? Ndeya ndeya ndeya we. –

AFRICAN PROVERBS

(Fulani) Six things cannot be trusted: a prince, a river, a knife, a woman, string, and darkness.

(Arabic) All sunshine makes a desert.

When it is not your mother who is in danger of being eaten by the wild animal, the matter can wait until tomorrow.

If one does not live in heaven he must live on earth among ordinary men.

Even though you may be taller than your father, you still are not his equal.

Five things to make a man cautious: a horse, a woman, night, a river, the forest.

Wood may remain ten years in the water, but it will never become a crocodile.

Lack of knowledge is darker than the night.

There are three friends in life: courage, sense, and insight.

The man who is carried on another man's back does not appreciate how far off the town is.

The cat always eats the mouse it plays with.

Faults are like a hill: you stand on your own and talk about those of other people.

You can't hurry up good times by waiting for them.

Bowing to a dwarf will not prevent you from standing erect again.

I will do it later on is a brother to I didn't do it.

Alive he is insufficient, dead he is missed.

When one is at sea he does not quarrel with the boatman.

Death is like a wild animal.

The stick that is at your friend's house will not drive away the leopard.

One who has not suffered does not know how to pity.

If someone calls out "witch, witch," and you are not a witch, you will not turn around.

The man who cannot dance will say the drum is bad.

He who hunts two rats catches none.

AFRICAN PROVERBS (continued)

If you play with a cat, you must not mind her scratch.

It is because of man that the blacksmith makes weapons.

Even the Niger River must flow around an island.

When the drumbeat changes, the dance changes.

A dark night brings fear, but man still more.

PROVERBS ON PROVERBS

Proverbs are the daughters of experience. (Sierra Leone)

A proverb is the horse of conversation: when the conversation lags, a proverb will revive it. (Yoruba)

A wise man who knows proverbs, reconciles difficulties. (Yoruba)

PROVERBS FROM ZIMBABWE (RHODESIA)

If your mouth turns into a knife, it will cut off your lips.

A borrowed fiddle does not finish a tune.

The monkey does not see his own hind parts; he sees his neighbors'.

PROVERBS FROM NIGERIA

He who wishes to barter, does not like his own property.

Seeing is better than hearing.

Evil knows where evil sleeps.

He who is sick will not refuse medicine.

A wealthy man will always have followers.

The dying man is not saved by medicine.

Some birds avoid the water; ducks seek it.

The day on which one starts out is not the time to start one's preparations.

The house roof fights the rain, but he who is sheltered ignores it.

Since he has no eyes, he says that eyes smell bad.

He who is being carried does not realize how far the town is.

He who runs from the white ant may stumble upon the stinging ant.

The stone in the water does not know how hot the hill is, parched by the sun.

PROVERBS FROM NIGERIA (continued)

The one-eyed man thanks God only when he sees a man who is totally blind

Someone else's legs do you no good in traveling.

Fine words do not produce food.

If the bull would throw you, lie down.

The bird flies high, but always returns to earth.

If you rise too early, the dew will wet you.

When the mouse laughs at the cat, there is a hole nearby.

Children of the same mother do not always agree.

What the child says, he has heard at home.

If you fill your mouth with a razor, you will spit blood.

Not to know is bad; not to wish to know is worse.

Before shooting, one must aim.

He who has goods can sell them.

When one is in trouble, one remembers God.

Meat does not eat meat.

Before healing others, heal thyself.

A shepherd does not strike his sheep.

A bird can drink much, but an elephant drinks more.

Horns do not grow before the head.

Time destroys all things.

Little is better than nothing.

One does not throw a stick after the snake is gone.

Earth is the queen of beds.

If the stomach-ache were in the foot, one would go lame.

DAILY LESSON PLAN V AND VI

A. Instructional Objectives

Concepts:

1. The performance of a multi-media art form can be aesthetically satisfying.
2. Traditional African music and traditional African stories can be effectively combined in the modern media of film.
3. See Lesson I, Concepts

Basic Skills:

1. Performing before a group
2. Singing a tune with a group in an unfamiliar idiom
3. Improvising on instruments
4. Acting/telling a story
5. Solving problems logically
6. Finding main ideas
7. Drawing inferences

B. Implementation

How:

1. Group 1 presents "The Stepchild and the Fruit Trees"
2. Group 2 answers on paper the questions on the study guide
3. Group 2 presents "The Magic Herdboy"
4. Group 1 answers on the paper the questions on the study guide
5. Discuss as a group which was the Igbo story and which was the Shona story.
6. Show film "Anansi" or "Magic Tree"

Materials:

1. instruments
2. any materials needed by students
3. film "Ananse" or "Magic Tree"
4. study sheets for entire class

C. Activities for students

1. Perform story
2. Draw conclusions and inferences from story by writing answers to questions on study guide
3. Discover ethnic origin of each story
4. View film

D. Evaluation

I. Films:

Africa Dances: International Zone, 35 minutes
Dancers from Guinea at UN; very flashy and colorful; good picture and sound of kora player
*U.I.

Anansi the Spider, 11 minutes
Folk tale from Ashanto of Ghana; intro Anansi and folklore; explain the moon; dilema tale; traditional music used well as accompaniment
*ASP

Magic Tree, 11 minutes
Folk tale from Zaire; discussion question at end; traditional music used well as accompaniment
*ASP

II. Filmstrip:

Man and His Music--Africa (Keyboard Publications)
2 filmstrips, 1 record; planned and coordinated with "Man and His Music" magazine: 1st film strip discusses continent and diversity; 2nd discusses and illustrates instruments
*MCG

III. Slides:

All Kinds of People: All Kinds of Music
Collection showing diversity of life styles and situations for music in Africa.
*RV

IV. Records:

African Story Songs. Abraham Dumisani Maraire, University of Washington Press.
Eight stories with songs collected from the Shona people (in English)
*UI

The Music of Africa. Coll. Hugh Tracey, Kaleidophone KMA
10 records; recorded on location; first 7 records illustrate families of instruments; #8-Zimbabwe; #9-Tanzania; #10-Uganda; some stories in local language.
*UI:LL

V. Cassettes:

African Story Songs. see record above.
*RV

Folk Tale and Folk Songs. Judy Gay, Inter Cultural Associates.
Part of a kit which contains instruments, teacher's guide, and cassette; cassette instructs in the use of instruments, tells a story, and plays some work songs (Kpelle of Liberia)
*ASP

VI. Artifacts:

Bamboo slit drum, gourd rattle, country horn
*MCC

AUDIO-VISUAL MATERIALS (continued)

VI. Artifacts (continued)

drum, slit drum,gourd rattle, ankle rattles, 4 country horns with teacher's guide and cassette giving instructions for playing (see Folk Tale and Folk Songs above)
*ASP

6 stringed instruments from Central Africa, 3 drums (2 from Nigeria), some flutes; for display only.
*ISM

*ASP - African Studies Program
ISM - Illinois State Museum
MCC - #186 Multi Cultural Center
RV - Roberta Volkmann
UI - University of Illinois libraries
LL - Lincoln Library

"Anansi the Spider" and "The Magic Tree" may be borrowed free of charge from:

The African Studies Program
University of Illinois
1208 West California
Urbana, IL 61801

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Books of general musical interest:

Bebey, Francis. African Music, a People's Art. New York: Hill, 1975.
*UI, SSU

Dietz, Betty and Olantunji, M.V. Musical Instruments of Africa. New York: Day, 1965.
Accompaniment record.
*UI,LL, MCC

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See also Language Arts Bibliography. (p.57)

*ASP - African Studies Program
LL - Lincoln Library
MCC - #186 MultiCultural Center
RV - Roberta Volkmann
SSU - Sangamon State University Library
UI - University of Illinois Libraries

SUGGESTED ART ACTIVITIES

I. Adinkra cloth

1. Explain the symbolic significance of the designs (note importance of proverbs--see pp.39-41 for African proverbs).
2. Instruct the students to create a symbol representative of our culture or a symbol copied from the Akan (people who live in Ghana).
3. Carve the symbol from a potato.
4. Dip the potatoes in paint and stamp the symbol in a pattern on paper or muslin.
5. Interesting effects are created by blending colors and designs.

II. Nigerian Drum

1. Follow instructions for creating drum.
2. Encourage the students to create a design that symbolizes a proverb from our culture for the side of the drum.

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ADINKRA CLOTH

Adinkra cloths are made and worn by members of the Akan ethnic group who live in parts of central and southern Ghana. The symbols on the adinkra cloths serve two purposes. First, each design has a symbolic meaning. A design on a cloth worn by an individual could be thought of as a message that the individual wishes to convey to those who see the cloth. Second, the adinkra symbols serve as art forms that enhance the beauty of the cloth.

Traditionally the adinkra cloths were worn primarily for funerals. Kofi Antubam in his book Ghana's Heritage of Culture, (page 157) explains the traditional usage of the adinkra cloth in the following manner:

> One could enumerate many other ways of bidding good-by to the dead in Ghanaian traditional life. The greatest of them all is the habit of wearing different shades or red, brown, indigo blue, yellow and white adinkra cloths. Now, the Akan Ghanaian word adinkra simply means "saying good-by to one another when parting." But as is often the case in human associations, saying good-by brings mixed feelings, in most cases there is optimism with the bright thought and cheering hope of meeting again some day some how. On the other hand, however, the despair at the indefinite time before the future reunion, and the natural dread of death have been traditionally expressed by Ghanaians in philosophical and poetical messages. These are represented by abstract symbols cut from pieces of calabash and printed onto various colours of mourning cloths worn at various stages of the funeral ceremonies. This, in short, is the part played by adinkra in the symbolic art of Ghana.

Today adinkra cloths are worn in Ghana on many occasions by members of many ethnic groups. The adinkra designs are used more as art forms to enhance the beauty of a cloth or a shirt, than to convey messages related to the adinkra designs.

MAKING AN ADINKRA CLOTH

Adinkra cloths can be made by using potato stamps as a substitute for the carved calabash stamps used in Ghana, and by using black tempora as a substitute for Ghanaian dyes. Adinkra designs can be copied to make the potato stamps, or students can create their own designs. Plain white cloth or a sheet can serve as the cloth for stamping. The cloth should be placed on the floor on top of paper to prevent the creation of an adinkra floor as well as an adinkra cloth. The cloth should be allowed to dry thoroughly before it is folded.

The Field Museum of Natural History has a kit for making adinkra cloth called Messages in Material: Adinkra Cloth. It may be borrowed from the Department of Education. (312-922-9410 ext.288)

From: African Fabric Craft, Esther Warner Dendel

3

Adinkira - Saying It with Symbols

Adinkira is a patterned fabric made by stamping designs on the surface of cloth. It is an Asanti (formerly Ashanti) craft and is used to make magnificent wraparound costumes which are worn like Roman togas.

Sometimes bands of cloth 14 inches wide (after the edges are folded under in a double hem) are fastened together with a fagoting stitch in bright colors of thread. This is done before the stamping and automatically makes spatial divisions running the length of the cloth. The long strips are further divided by parallel lines which are made with the teeth of a carved wooden comb, dipped in dye. The dye is made from the bark of a tree boiled in water until it is thick as tar. The stamps are carved from small sections of calabash. Repeat patterns are sometimes made of crossed lines formed by dragging the comb first

A section of adinkira cloth with a band of fagoting, parallel lines, the comb used to make the lines, and four of the carved calabash stamps

in one direction and then in the other so the lines intersect at right angles.

Almost fifty years ago when Robert Rattray wrote his *Religion and Art in Ashanti*, fifty-three separate *adinkira* designs were shown in his book and the meanings behind them were explained. In 1973 when our craftsmen went to visit the village outside Kumasi where *adinkira* stamping is a specialty, we found many of the same designs in use which Robert Rattray had described. No one really knows how long these same symbols have been used.

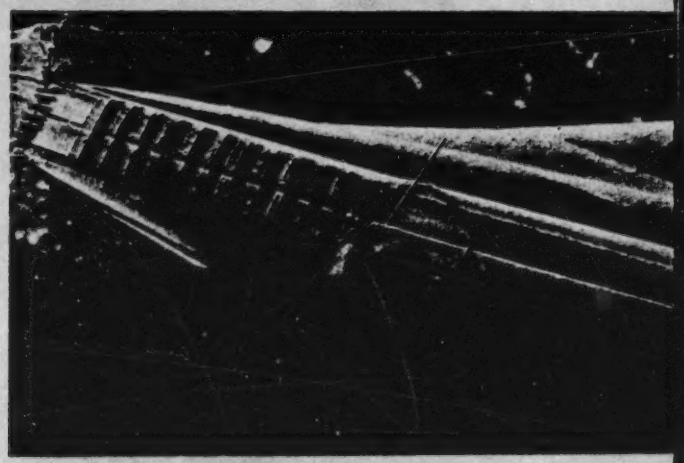
One of the legends about the making and wearing of *adinkira* is that there was a ruler, King Adinkira, who ruled Guyaman, which is now part of the Ivory coast. There was a battle around the beginning of the nineteenth century in which King Adinkira was killed. Presumably the Asantis took his robe for a trophy and named the cloth after him. For many years *adinkira* cloth was associated with mourning. The word *dinkra* means good-bye. Wearing the cloth was a way to give farewell to the deceased. The cloth is now worn at any time and not restricted to periods of grief.

Perhaps the most interesting use of the cloth was to show an attitude or a mood. The fern pattern was associated with the saying, "I am independent of you." By wearing a cloth patterned with the fern motif, a man was indicating to all who saw him how he felt about himself and others on that particular day.

It is an exciting experience to visit an *adinkira* village. Piles of bark lie about ready to be boiled to make the dye. A battery of gasoline cans are lined up on parallel rows of mud curbing. A plume of smoke rises from the burning logs under the cans. Here the bark is boiled in water throughout the day.

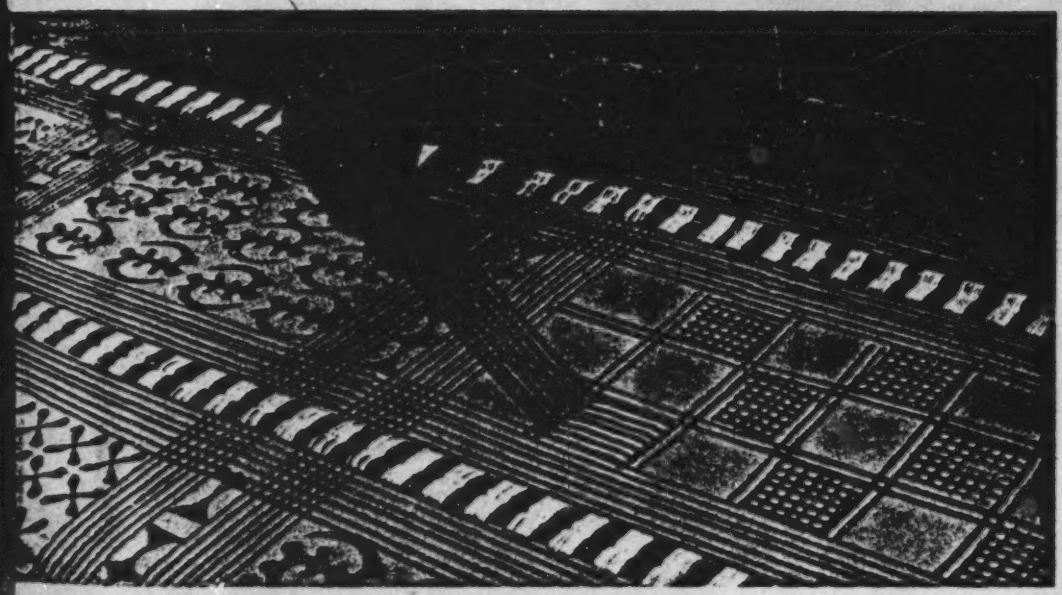
Stretched taut between two trees were two lengths of fabric being embroidered together. The tension keeps the edges of the sections curled tightly under. One of the most lasting impressions from a day in the village is the memory of how rhythmically everything is done. The flash of the hand holding the stamp as it moves from the dye to the cloth and back to the dye is something one does not forget. Like almost everything that is done expertly, this looks easy. It becomes a clumsy motion only when one tries to do it oneself.

Most subtle of all the *adinkira* patterns is a flowerlike shape of four petals done on black fabric without any embroidery. Four of these simple shapes stamped in a square give the illusion of a center motif.



The stitcher's fingers flew so fast we had to ask him to slow down so we could see exactly how the stitch was made.

Intersecting lines made with a wooden comb dipped in dye



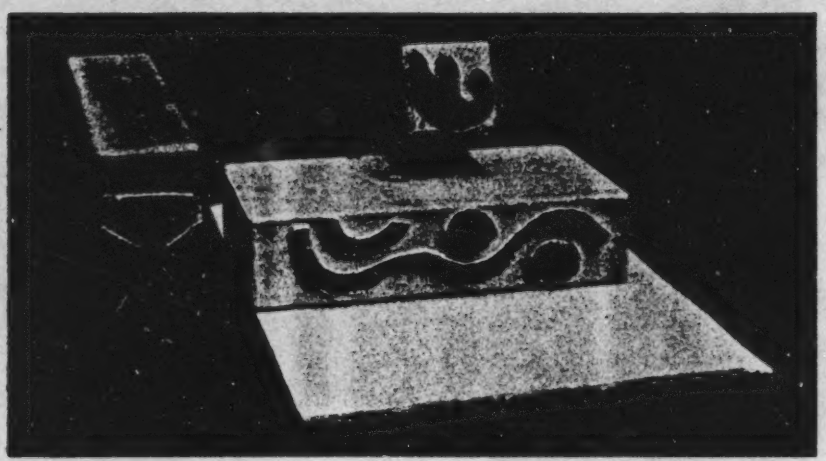
Each stamp is a complete design, a unit in itself. By clustering the repeats of each unit, various textures are achieved.

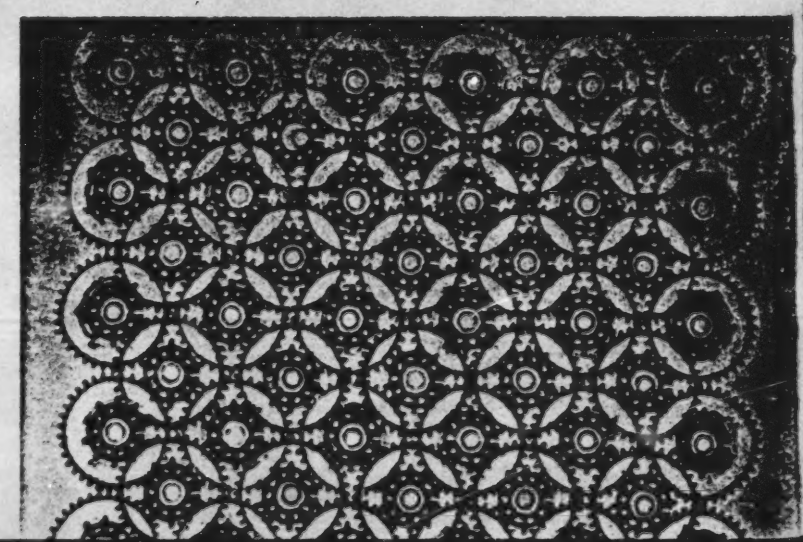
Patterning by stamping is an old art and not exclusively African by any means. What impressed us about *adinkira* stamping, in addition to the expertness of the craftsmen and the ingenious way in which they use what is available, is the symbolism attached to the motifs.

ADINKIRA—SAYING IT WITH SYMBOLS

In our own culture we can experience stamping techniques with materials available to us. Calabashes may not be easily found. An excellent substitute is made by cutting shapes from sponge cloth. This is a synthetic sponge in flat sheets which is sold with cleaning supplies. The cloth may be cut with ordinary scissors and is easy to manage. One of our group cut her own symbols from sponge cloth and glued them onto her children's blocks. She used acrylic paint to do her stamping. Another used an automobile gasket to make a set of symbols for her stamping. Some of the motifs were borrowed from African textiles, others were of her own invention.

Symbols cut from sponge cloth and glued to children's blocks by Ellen Tanney



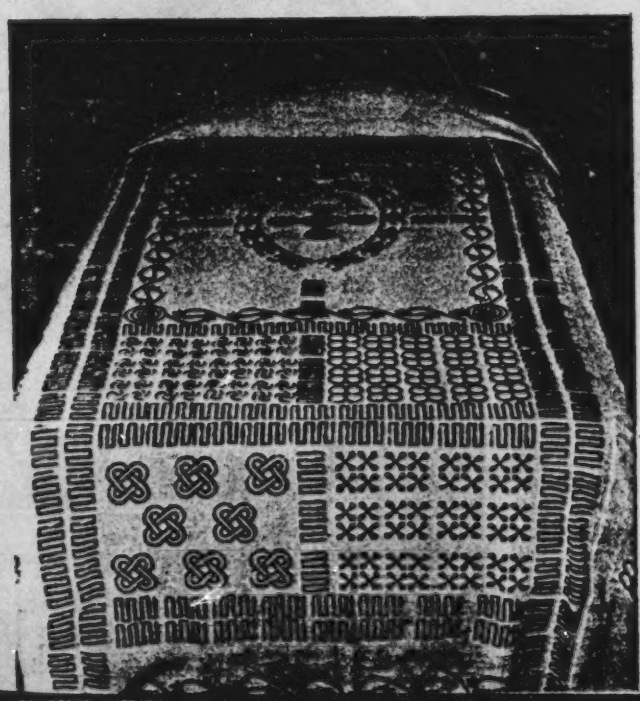


Hanging stamped with bicycle parts in blue and green acrylic

An owl combining stamping and machine stitchery on tie-dye by Julia George

Found objects may be used in imaginative ways. Fran Curl found bicycle parts which she made into stamps by varnishing them and then powdering flocking material over them while the varnish was still wet. The wet varnish acted as an adhesive.

Either oil-base printing ink or acrylic paint may be used. If printing ink is used the extender made by the manufacturer should be used for



Irma Switzer used the stamps she had purchased in Ghana to make an adinkira bedspread. The fabric is muslin and the pigment oil-base printing ink.

The Northern knot is the third pattern down from the neck in the center of the garment.

thinning it rather than adding turpentine. Sometimes the pigment is painted on with a brush. Sometimes the paint is applied to a pad of fabric and the stamp is pressed against this inked pad.

A number of *adinkira* symbols collected by Irma Switzer in Ghana were used to decorate a blouse. One of the symbols, sometimes called the Northern knot, is seen in many media in West Africa. It is sometimes used to pattern the concrete railings on porches in Nigeria. We have been given various meanings for the symbol. Usually it is said to imply unity or interdependence.

A study of the designs used in *adinkira* stamping gives one a good vocabulary of shapes which may be used for other purposes. Learning to think symbolically is a way to enrich thought and to add depth to personal experience. It has been said that symbols are not invented but discovered. What *adinkira* cloth has to teach us about the use of symbolism in ordinary life is even more important than the stamping technique itself. Symbolic discoveries are the business of the poet. As we master something of his art, we bring poetry and song into the bleak and mundane.

Adinkra Cloth Symbols

Prepared by Education Department, Field Museum of Natural History, Chicago

"The seal of law and order"—a symbol of the authority of the Ashanti court.

The symbol of agreement or a contract.

The symbol of forgiveness.

The war horn.

Two crocodiles with one stomach; taken from the proverb "They share one stomach, yet they fight over food."

Adinkra'hene—"the king of adinkra" —the first adinkra symbol.

A symbol of hope.

A symbol of the power of God.

A symbol of jealousy.

The wooden comb.

A symbol of human relations.

The symbol of the soul.

Moon and star—a symbol of faithfulness.

A symbol of supreme authority.

A symbol for the proverb "You can always undo your mistakes."

A symbol of hypocrisy.

The ram's horns; taken from the proverb "It is the heart and not the horns that leads a ram to bully."

A symbol of unity.

The symbol of knowledge and wisdom.

A symbol of good luck.

Star; taken from the proverb "A child of the Supreme Being, I do not depend on myself. My illumination is only a reflection of His."

A symbol of the need for humility and service.

A symbol of the safety and security of the home.

Five tufts of hair—a traditionally fashionable hairstyle.

From: African Crafts for You to Make, Janet and Alex D'Amato.

Nigerian Drum

Drums were an important part of life and ceremony in Africa. Throughout the continent, drums were made in a great variety of shapes and sizes. The simplest was a hollow log with a slit cut in it. These were often huge and their sound carried great distances.

Most dance drums had rawhide heads and a great variety of decorations. The one shown is a huge carved one from southern Nigeria.

For a small version of this drum, start with a gallon ice-cream container or similar round container. Cut four pieces of ¼" thick wood in the size indicated (Fig. 1). Push four tacks through bottom of container, add glue to wood pieces, and attach to bottom by pushing into tacks (Fig. 2). Add glue to other end of wood pieces, push tacks up through lid of container, which now becomes a base, and up into each wood piece (Fig. 2).

For drumhead, find or buy a wooden embroidery hoop about the same diameter as the top of your container. Buy a large sturdy balloon, or use a piece of rubber from an old inflatable beach toy. Ask some friends to help you stretch the rubber. Don't cut the balloon, just stretch over inner ring of embroidery hoop, then slip outside hoop over inner ring to hold taut (Fig. 3).

Tape this drumhead to top of container (Fig. 4). Tape on some crumpled

paper around center of drum to make middle bulge. Then cover with strips of paper dipped in wallpaper paste. Cover edge of hoop to help hold in position, but don't get paste on the rubber (Fig. 5).

Finish with papier-mâché, adding whatever designs you like. This one had geometric designs and a symbol on each side. Using drawing as guide (Fig. 6), shape the symbol in papier-mâché about ¼" thick. Stick on side of drum. When dry, paint drum brown.

Large drums were usually beaten with the hands, but this one is small for this method. (The original was 4 feet high.) A convenient drumstick for you would be a ½" styrofoam ball glued to a ¼" dowel or pencil (Fig. 7).

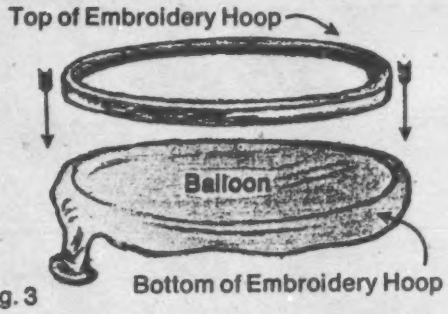


Fig. 3

Fig. 4

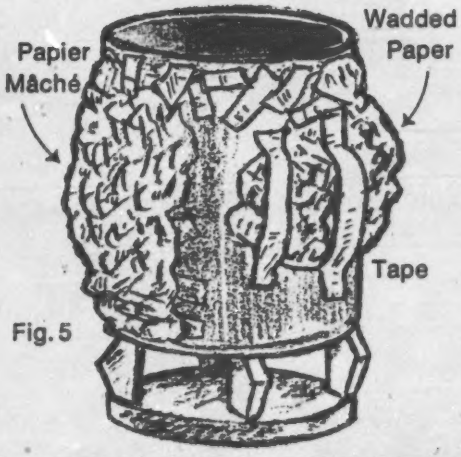
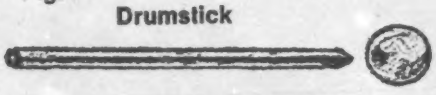


Fig. 5

Fig. 6

Fig. 7



SUGGESTED LANGUAGE ARTS ACTIVITIES

I. Explain (written or oral) some African proverbs (see pp. 39-41 for African proverbs)

II. Read a dilemma tale or watch the film "Anansi" and discuss a solution. Since there is no "correct" anwer to these dilemmas, they are common ways to teach young people to think logically and creatively.

III. Write a tale that teaches a lesson, explains some natural phenomonon, or has a hero or trickster in the story.

IV. Stage an original tale of another folk tale in the authentic African way. Include original music.

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ee also Music Bibliography-Folk Tales with Notated Songs (p.45)

*LL - Lincoln Library
U.I. - University of Illinois Libraries
SSU - Sangamon State University Library

From: Yes and No: Intimate Folklore of Africa
Alta Jablow

56

THE LEFTOVER EYE

Pay heed to this tale. This is a tale of things that have never happened. But we will suppose these things did happen for certainly there are such things possible.

This is a tale of a man who was blind. His mother, too, was blind. His wife and his wife's mother were also blind. They dwelt together in a wretched condition; their farm was poor and their house was badly built. They consulted together and decided to go away. They would journey until they came to some place where their lot would be better.

They set out and traveled along the road. As they walked, the man stumbled over something. He picked it up and felt it, and then knew he had come upon seven eyes. He immediately gave two eyes to his wife, and then took two for himself. Of the three eyes remaining

to him, he gave one to his mother and another to his wife's mother. He was left with one eye in his hand. "Kai," this was a startling thing. Here was his mother with her one eye looking at him hopefully. There was his wife's mother with her one eye looking at him hopefully. To whom should he give the leftover eye?

If he gives the eye to his mother he will forever be ashamed before his wife and her mother. If he gives it to his wife's mother, he will fear the angry and disappointed heart of his own mother. A mother, know you, is not something to be played with.

This is difficult indeed. Here is the sweetness of his wife. She is good and loving. How can he hurt her? Yet his mother, too, is a good mother and loving. Can he thus injure her? Which would be easier, and which would be the right way to do this thing?

If this thing would come to you, which would you choose?

Bura

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From: Yes and No: The Intimate Folklore of Africa,
Alta Jablow

A TUG OF WAR

Tortoise considered himself a great personage. He went about calling attention to his greatness. He said to people, "We three, Elephant, Hippopotamus and I, are the greatest, and we are equal in power and authority."

Thus he boasted, and his boasts came to the ears of Elephant and Hippopotamus. They listened and then they laughed. "Pooh, that's nothing. He is a small person of no account, and his boasting can only be ignored."

The tale-bearer returned to Tortoise telling him what the two great ones had said. Tortoise grew very vexed indeed. "So, they despise me, do they? Well, I will just show them my power. I am equal to them, and they will know it before long! They will yet address me as Friend." And he set off.

He found Elephant in the forest, lying down; and his

trunk was eight miles long, his ears as big as a house, and his four feet large beyond measure. Tortoise approached him and boldly called out, "Friend, I have come! Rise and greet me. Your Friend is here."

Elephant looked about astonished. Then spying Tortoise he rose up and asked indignantly, "Tortoise, Small Person, whom do you address as Friend?"

"You. I call you Friend. And are you not, Elephant?"

"Most certainly I am not," replied the Elephant in anger. "Besides, you have been going about and saying certain things about your great power—that it is equal to mine. How do you come to talk in such a way?"

Tortoise then said, "Elephant, don't get angry. Listen to me. True, I addressed you as Friend and said we were equal. You think that because you are of such a great size, you can surpass me, just because I am small? Let us have a test. Tomorrow morning we will have a tug-of-war."

Said Elephant, "What is the use of that? I can mash you with one foot."

"Be patient. At least try the test." And when Elephant unwillingly consented, Tortoise added, "When we tug, if one pulls over the other, he shall be considered greater, and if neither overpulls, then we are equal, and will call each other Friend."

Then Tortoise cut a very long vine and brought one end to Elephant. "This end is yours. I will go off with my end to a certain spot; and we will begin to tug, and neither of us will stop to eat or sleep, until one pulls the other over, or the vine breaks." And he went off with

the other end of the vine and hid it on the outskirts of the town where Hippopotamus lived.

Hippopotamus was bathing in the river and Tortoise shouted to him, "Friend, I have come! You! Come ashore! I am visiting you!"

There was a great splashing as Hippopotamus came to shore, bellowing angrily, "You are going to get it now! Whom do you call Friend?"

"Why, you, of course. There is no one else here, is there?" answered Tortoise. "But do not be so quick to fight. I do not fear your size. I say we are equals, and if you doubt me, let us have a trial. Tomorrow morning we will have a tug-of-war. He who shall overcome the other, shall be the superior. But, if neither is found superior, then we are equals and will call each other Friend." Hippopotamus thought the plan was absurd, but finally he consented.

Tortoise then brought his end of the vine to Hippopotamus and said, "This end is yours. And now I go. Tomorrow when you feel a pull on the vine, know that I am ready at the other end. Then you begin to tug, and we will not eat or sleep until the test is ended."

In the morning, Tortoise went to the middle of the vine and shook it. Elephant immediately grabbed his end, Hippopotamus caught up his end, and the tugging began. Each pulled at the vine mightily and it remained taut. At times it was pulled in one direction, and then in the other, but neither was overpulling the other.

Tortoise watched the quivering vine, laughing in his heart. Then he went away to seek for food, leaving the

two at their tug and hungry. He ate his belly full of mushrooms and then went comfortably to sleep.

Late in the afternoon he rose and said, "I will go and see whether those fools are still pulling." When he went there the vine was still stretched taut, with neither of them winning. At last, Tortoise nicked the vine with his knife. The vine parted, and at their ends Elephant and Hippopotamus, so suddenly released, fell with a great crash back onto the ground.

Tortoise started off with one end of the broken vine. He came on Elephant looking doleful and rubbing a sore leg. Elephant said, "Tortoise I did not know you were so strong. When the vine broke I fell over and hurt my leg. Yes, we are really equals. Strength is not because the body is large. We will call each other Friend."

Most pleased with this victory over Elephant, Tortoise then went off to visit Hippopotamus, who looked sick and was rubbing his head. Hippopotamus said, "So, Tortoise, we are equal. We pulled and pulled and despite my great size I could not surpass you. When the vine broke I fell and hurt my head. Indeed, strength has no greatness of body. We will call each other Friend."

After that, whenever they three and others met in council, the three sat together on the highest seats. And always they addressed each other as Friend.

Do you think they were really equal?

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THE TWO STRANGERS

Two strangers entered a village just as night was falling. They sought out the chief to greet him, according to custom, and to ask him for a place to spend the night. The chief replied, "Welcome, O strangers. We welcome you. There is a guest house in which you may sleep, and there is food for you to eat. But know that in this village there is a custom of long standing. Strangers may sleep here, but on pain of death they may not snore. Remember this well, for if you snore you will be killed as you sleep." The chief then took the strangers to the guest house and they composed themselves for a night's rest.

The visitors had not been asleep for long, when one of them began to snore: "Vo, vo, vo." His companion awoke. He heard the snoring "vo, vo, vo." He heard also "ts, ts, ts." This was the sound the villagers made sharp-

ening their knives. The stranger then knew that they were getting ready to kill the snorer. He thought quickly of a way that he might save his companion. As one stranger snored, "Vo, vo, vo," the other stranger composed a song:

"Vo, vo, lio, vo. Vo, vo, lio, vo.
We walked on the road.
We came to this town.
We were welcomed.
Vo, vo, lio, vo.
Vo, vo, lio, vo."

He sang this song with a strong voice and the people could not hear the snoring above the song. They let their knives fall and began to dance. The drums were brought out and played. The people took up the song and sang. All the people, women, children, the chief and all the men, came to join the dance.

All that night one stranger snored, one stranger sang, and the townspeople danced and played.

In the morning the strangers went to bid farewell to the chief before they took to the road again. The chief wished them a good journey and pressed a good-sized purse into their hands. "I give you this present of money for your fine song. Because of you, Strangers, we spent the night in dance and play. We are grateful."

The strangers went out of the village. Once again on the road, they began to argue. How should the money be shared? The snorer said, "It is to me that the larger portion should fall. If I had not snored, you would not have been moved to compose the song, and we should have received no present at all."

The other stranger said, "True. If you had not snored I would not have composed the song, but if I had not, you would have been killed. The people were already sharpening their knives. So I should certainly get the larger portion of the money."

Thus they argued and could not decide. Can you?

(source) Mende

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SUGGESTED SOCIAL STUDIES ACTIVITIES

I. Using the Igbo and Shona societies as comparisons, help students discover that the way in which people react to their environment creates their culture. Therefore, because environments are so varied in Africa, cultures (homes, arts, food, life styles, etc.) are varied.

II. Research clothing for each area; possibly make clothing for story telling.

III. Help students discover how life is changing for both the Igbo and Shonas and story telling may be disappearing. For example: How has the feeling of nationalism in Nigeria affected the Igbo people? How is oil changing their lives? How did the struggle for majority rule in Zimbabwe affect the Shona?

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SSU- Sangamon State Library
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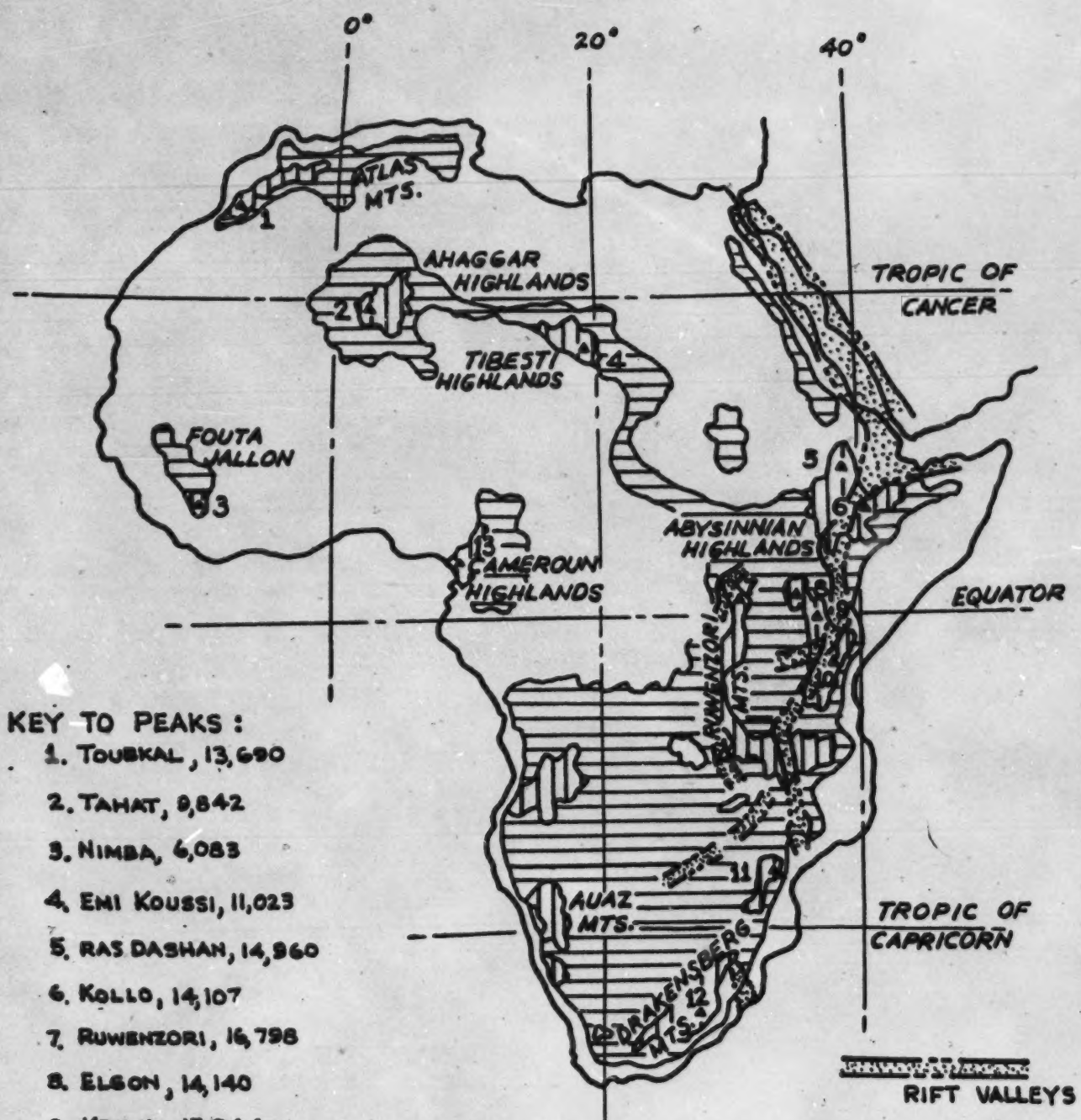

KEY TO PEAKS :

1. TOUBKAL, 13,690
2. TAHAT, 9,842
3. NIMBA, 6,083
4. EMI KOUSSI, 11,023
5. RAS DASHAN, 14,960
6. KOLLO, 14,107
7. RUWENZORI, 16,798
8. ELGON, 14,140
9. KENYA, 17,044
10. KILIMANJARO, 19,324
11. INYANGANI, 8240
12. MT. AUX SOURCES, 10,761
13. CAMEROUN, 13,359

HIGHLANDS & MOUNTAINS

61

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Highlands and Mountains

Africa is an uplifted plateau which has an average height of approximately 2000 feet. During the process of uplift, which was accompanied by intense volcanic activity, a portion of the eastern section cracked and settled, forming the Rift Valley. The rift in Africa begins in the Sinai Peninsula and parallels the Red Sea coast until its major part enters Ethiopia in the Danakil Plains. From the extreme lowlands surrounding the Danakil Depression (380 feet below sea level) the floor of the Rift Valley rises to over 6000 feet in the area of Addis Ababa. In the southern part of Ethiopia the floor is only 2000 feet above sea level.

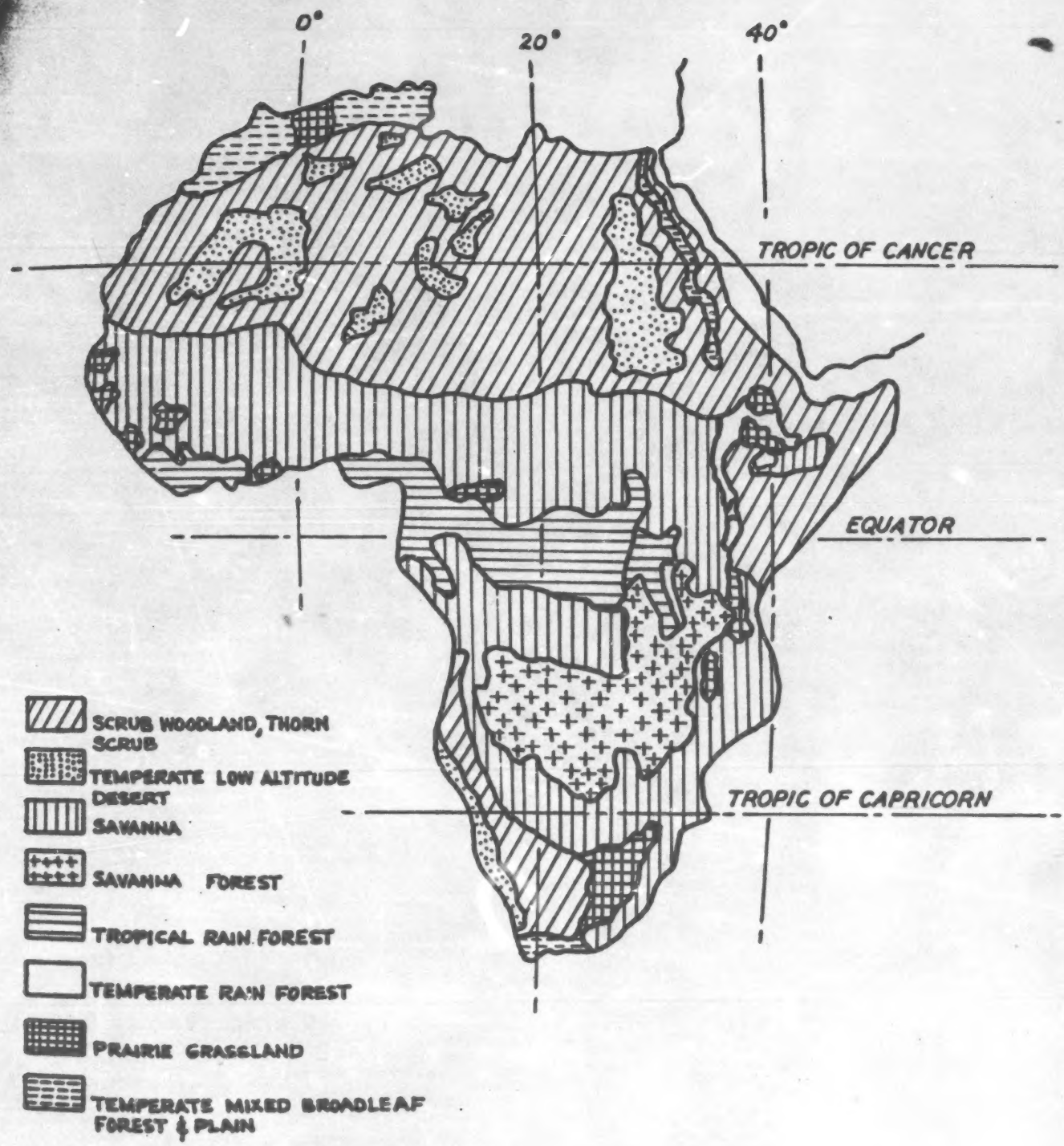
In the East African highlands there are two distinct branches to the rift—the western and eastern. The valley floor of the Eastern Rift is 1300 feet above sea level at Lake Rudolph and rises to over 7000 feet near Naivasha, Kenya. From there it falls to 2000 feet at Lake Natron on the Tanzania border. In Kenya and northern Tanzania the rift is very noticeable, being 40-60 miles wide. It becomes less noticeable further south in Tanzania and ends near the coast in Mozambique. The most apparent portion of the Southern Rift is the Shire Valley. The Western Rift area is shared by Uganda, The Congo, Rwanda, Burundi, and Zambia. Mt. Ruwenzori lies directly in the rift line.

The major highland area of Africa is concentrated near the rift lines. The largest component section of these highlands is that of Ethiopia, where the bulk of the country is covered by two separate basaltic massifs which range in elevation from 8000 to 9000 feet. The greatest amount of volcanic activity on the continent occured in East Africa, forming the Ruwenzori and Aberdare ranges of mountains. Here are clustered the highest mountains in Africa—Kilimanjaro, Kenya, and Ruwenzori.

The highlands of Africa not adjacent to the rift are scattered. In the north the Atlas chains separate the coastal plains from the desert. There are three main ranges to the Atlas—the Great Atlas, the Tell Atlas, and the Saharan Atlas. The highest peaks are located in the Great Atlas. Lying in the heart of the Sahara are two large rocky highlands, the Ahaggar and Tibesti, with peaks over 9000 feet high.

There are only two major highlands in West Africa. The Fouta Jallon, concentrated mainly in Guinea, does not have extreme elevation. It is the source of the Niger, Senegal, and Gambia rivers. The Cameroun Highlands run northeastward from the coast. The coastal mountains, including Mt. Cameroun, are volcanic and represent the highest land in West Africa. This section blends into the Adamoua Massif, which covers the northern part of Cameroun at an elevation of 2500 to 4500 feet.

In the extreme south the Drakensberg range separates the high veld and semidesert lands from the coastal plain. This mountain chain, beginning near the Mozambique border, parallels the coast to the middle Cape region. These highlands, although in places above 10,000 feet, average approximately 5000 feet.



GENERALIZED VEGETATION PATTERN

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Generalized Vegetation Pattern

There are a number of equally valid methods of classifying African vegetation patterns. The system used here is a composite to avoid making the map overly complex. Thus, for example, it ignores the differences between prairie grassland of the steppe variety (less than 20 inches of rain per year) and the more luxuriant grasslands found where rainfall is more plentiful. Boundaries shown on the map dividing regions are arbitrary. In reality, in most areas one region blends into another. A further caution concerns seasonal changes which would alter the arbitrary boundaries of this generalized map, in some cases drastically.

A definition of the terms used in the map legend will give a better indication of the types of vegetation in Africa:

Scrub Woodland, Thorn Scrub. Encountered in the rocky areas of the desert. Thorny low lying bushes and trees extremely scattered.

Temperate Low Altitude Desert. This corresponds roughly to true desert, with very low rainfall and practically no plant life.

Savanna. An area where there is a distinct wet-dry season with consistantly high temperatures. The soil is light and supports coarse grass and scattered small trees such as acacia. The grasses in the savanna have a low nutrient value.

Savanna Forest. Still an area of mixing of grass, although here trees predominate. The trees are scattered and the forest is not thick. A reflection of greater rainfall.

Tropical Rain Forest. There is no marked dry season. Rain falls from ten to twelve months out of the year. There is always lush vegetation — the forest is never without foliage. The trees are very tall, sometimes over 150 feet high. There is much leaching of the soil.

Temperate Rain Forest. Usually in highland areas where the temperature is lower and the rainfall less plentiful than in tropical areas. Usually in the 40 to 60 inch rainfall zone.

Prairie Grassland. The grasses in the areas where there is over 20 inches of rainfall are tall, deeply rooted, and luxuriant. Where there is less than 20 inches of rainfall one encounters the short, less firmly rooted steppe grasses.

Temperate Mixed Broadleaf Forest and Plain. Almost conterminus with Mediterranean climatic zone, and vegetation is similar to that of southern Europe.

NIGERIAN FOLKTALES

Told by Peter Asun

A. The Origin of the Turtle's Rough Shell

A long time ago, the turtle had a beautiful body distinguished by a smooth, pretty, shiny shell. He was, however, notoriously haughty and arrogant. The eagle was the only good friend that the turtle was known to have in the animal community. As a powerful and distinguished flier, the eagle enjoyed a favourable status in the animal community. He was also reputed to be dim-witted.

The turtle secretly felt inferior to the eagle in one particular respect: the eagle could fly, and fly high and long too, but the turtle could not fly. What movement the turtle could make was undignified, slow and clumsy.

"If only I could fly like you, Mr. Eagle," the turtle wished aloud. The eagle was touched and felt obliged to help his friend.

"Don't feel that bad; maybe we can work out something" the eagle said in an attempt to comfort Mr. Turtle. The comfort was a cold one--who ever heard of a flying turtle!!

By the following day, the eagle had a solution, and a simple one at that. "Mr. Turtle, you will position yourself on my back, take and maintain a firm grip on my feathers. I will do the flying: you will be air-borne."

The turtle was elated and excited. He daydreamt of the experience of flight fixed for the following day. Finally the day came. The turtle, perfectly positioned on the eagle's back, and firmly secured by his grip to the eagle's feathers, the eagle took off. Gradually, but expertly like the master-flier that the eagle was, he achieved height. Higher, higher, and away. It was the greatest thing that ever happened to the turtle and he was bubbling with joy--and soon, with pride, too!

The arrogant nature of the turtle soon began to show. His big mouth went into action. Downtown, in the animal community, the turtle told and exaggerated his "flight" ability. Smart Mr. Hare was jealous of this new skill of the turtle. Listening to the vaious accounts of the turtle's "flight," Pa Elephant felt small; and His Majesty the Lion wished he could fly like the turtle said he (the turtle) could.

Mr. Turtle taunted Mr. and Mrs. Duck as being poor fliers; "Only yesterday I flew some twenty feet above you both," bragged Mr. Turtle. "No, you don't fly," quipped fat, docile Mrs. Duck.

"Yes, I do," the turtle said with a grin of pride playing on his face. "And as high and distant as the eagle does."

"Well, well, well! What do you know!!" The sleepy but astonished Mr. Duck responded to the claims of Mr. Turtle.

Soon the "flight" prowess story of the turtle, as he told it, was the talk of town. The eagle felt betrayed--what with the impossible claims the turtle was making and, of course, with no mention of the aid of the eagle.

On one of their flights, at mid-air, the eagle broke their conversation to complain about the turtle's big talks in town in respect of the turtle's flight skill. The turtle took offence. "Mr. Eagle, I can fly and that is what I said."

"Come, come, my good friend; you cannot--you've never flown..."

"Do I detect a note of challenge, Mr. Eagle?" the turtle asked.

"Look, we are friends and I know how you come to be in flight. I will not challenge you to a risk..."

"I will prove it now," the turtle said.

The haughty turtle let go his grip of the eagle. The eagle shot forward. The logical happened. The turtle fell directly, vertically down to the ground with an impact that left his shell in bits and pieces. The turtle wailed, and groaned and moaned in pain. He called for help.

Nearby were the big black ants building a new home. Hearing the cry of agony and call for help, they hurried to where the turtle lay. The black ants were ready to help but told the turtle they could not guarantee a perfect job in putting back the shell into one piece. The turtle settled for any help the ants could give. The ants went to work, cementing the pieces of the turtle's shell together. Soon the shell was in one piece and the turtle's body had stopped aching.

But the turtle had not learned his lesson. He turned to the black ants (who were just beginning to polish the shell back to its original shape)and commented how terribly they smelled. The ants did not take this slap on the face lightly. They packed up their "tools" and walked away from the proud and ungrateful turtle. Mr. Turtle was thus left with a shell which was rough and ugly. They turtle crawled away in his undignified and slow fashion, with an ugly rough shell but more importantly in disgrace.

Moral: Pride goes before a disgrace/destruction/fall.

(A science session on a)locomotion b)classification of animals by their methods of locomotion or c) various methods of locomotion and organs of locomotion, may follow this folk tale.)

AFRICAN ORAL NARRATIVES:

AN ILLUSTRATION OF UNITY AND DIVERSITY

A comparison of the story telling techniques of two diverse African cultures, the Igbo of Nigeria and the Shona of Zimbabwe (Rhodesia) reveals the basic principle of Africa's unity and diversity. The two cultures use oral narratives for the same purposes. Furthermore, the basic structure of the story telling process and the role of the story teller are similar. However, one can recognize basic differences between the Igbo and Shona in the characterizations of animals and the use of music in their stories.

African oral narratives are both educational and entertaining. They pass on the moral lessons of the culture, explain natural phenomena (origins of natural objects, geography or physical characteristics of animals), and develop thought processes through the open-ended dilemma tales. Their entertainment value is embodied in the antics of the human and animal characters who sometimes behave as anti-social tricksters and sometimes assume heroic roles.

The basic form of all African story-telling seems to be the same with only slight local variations. Stories are usually told at night when it is too dark to work and time to relax. The session begins with a "warm-up" in which good natured banter or riddles are exchanged. The beginning of a story is signaled by a particular phrase which varies from culture to culture. For example, Hausa (Nigeria) stories begin in this way:

Storyteller: Gatanan, gatanan!
A story, a story.

Audience: Ta je, takomo.
Let it go from you, let it come to us.

The Ewe (Ghana) people may begin in this fashion:

Storyteller: Mise gle loo.
Listen to the tale.

Audience: Gli neva.
Let the tale come.

This, of course, is equivalent to our "Once upon a time." The storyteller indicated to his audience that he is finished telling his tale with a variation of our familiar "The end" phrase:

Akan: This is my tale which I have told; if it be sweet; if it is not sweet, take some elsewhere, and let some return to me.

Ewe: This is what the old woman has given me to deceive you with.

Hausa: Off with the rat's head!

During the story, the audience is a very active part of the drama that is being unfolded. They sing, nod, groan, laugh, applaud, hiss and cheer as the narrator reveals the tale that they have all heard before. In this way the audience aids and stimulates the story-teller.

The storyteller is, of course, the central figure in this unique art form. Since everyone in the community knows the stories from childhood, anyone can be the storyteller. Successful storytellers, however, possess the talents of an actor, musician and dancer. Throughout Africa, the storyteller enlivens his tale with mime, body movement, voice changes and song. The accomplished story-teller embellishes the familiar tale with clever improvisations and creative onomatopoeic sound.

While the basic purposes, form and techniques of storytelling are similar throughout Africa, certain characteristics connect specific stories with specific cultures or regions. The characterizations of animals, for instance, can be directly related to the area in which the story is told. The spider (Anansi), hare and tortoise seem to dominate the oral literature of West Africa (Igboland). Spider and Hare are quick-witted and mischievous. Tortoise is slow, mysterious, uncanny, immutable and wise. Interestingly,the hare is found most often in tales told in the savannah area while the spider and tortoise dominate the stories from the forest areas. The elephant in West African literature is strong but stupid and gullible. By contrast, the elephant and lion share the roles of chief in Shona literature. In the Shona hierarchy of animals, the baboon is the minion of the chief, the antelope his obedient subject and domestic animals are his chattel. Maintaining similar traits which they reveal in West African literature, the hare and tortoise also appear in Shona oral narratives. However, the spider seems to be non-existent in Shona tales.

Another point of contrast between the stories of the Igbo and the Shona peoples is the way in which music is utilized. While the vocal music of the Igbo culture tends to be homophonic with occasional harmony in thirds, the Shona songs are generally polyphonic. Call-response and canonic singing are used frequently by the storyteller and his audience. Drums are never used to accompany singers in either culture, but the Igbo use drums as a solo diversion within the story. The mbira (sansa or thumb piano) is played throughout Africa; however, the Shona are noted for their outstanding mbira music. Therefore, songs within Shona stories will often be accompanied by one or more mbiras.

The songs in the Shona narratives are extensions of the story with the audience helping the storyteller highlight an important point by singing with him or her or singing a part themselves. Music assumes slightly different roles in West African oral narratives. At times the audience chants a fixed response throughout the story. This chanted pattern could be in dialogue with the storyteller or could be chanted at significant points which are cued by the narrator. Another common musical device in West African stories is the musical intermission. The intermissions can be instrumental, vocal, or both. They are sung or played by the storyteller or a member of the audience. Some of the songs are traditional songs which are usually a part of the story being told, but other musical interludes are improvised. If a member of the audience wishes to present a musical selection after the story has begun, he or she raises his or her hand and says a phrase such as, "I was there when the event occured." Then, with the storyteller's permission, he or she performs the music with others sometimes joining in. The storyteller has the authority to stop the music at any time with a phrase such as, "Watch your tongue." The storyteller then assigns a name to the musician. This name is frequently a comic character from the story. The narrative then continues until a member of the audience or the storyteller wishes to creat more music.

Similarities and differences in the oral narratives of the Shona and Igbo people serve as ideal teaching tools. As students discover the characteristics of African tales through simulations, they begin to grasp the wider concept of cultural diversity within the African continent and move a step closer to intercultural understanding.

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